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ABSTRACT

Third in a three volume set, this book is concerned primarily with assisting teachers in broadening their cultural and ethnic horizons through providing an interdisciplinary curriculum guide, statement of purpose, and lesson plans. Five units, each comprised of two to four lesson plans, are designed to require in-depth cooperation among several content areas, providing students with comprehensive study of the unit focus: (1) American quilts; (2) "Inhabitants of Outer Space"; (3) "Art Forms of Indigenous Americans"; (4) "Patterns in Nature"; and (5) "The Americas and the World." Other chapters include: an "Introduction" and "Multicultural Arts Education within American Society," which explain position, rationale, and objectives for this curriculum; "Planning for Implementation of Multicultural Arts Education," presenting strategic planning with sample surveys, and organizational and curricular concerns; and "Developing Multicultural Interdisciplinary Instructional Units," a framework for developing this type of curriculum. An appendix furnishes additional sample surveys and a chart of "Levels of Integration of Multicultural Content." (DQE)

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A FRAMEWORK FOR MULTICULTURAL ARTS EDUCATION

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Volume III

About the National Arts Education Research Center

The National Arts Education Research Center (NAERC), located at New York University was founded in 1987 by the National Endowment for the Arts and the United States Department of Education. The uniqueness of the Center's structure lies in classroom-based collaborations among teacher-researchers, university researchers, professional artists, aestheticians and critics. The Center's work focuses on secondary education in music, visual arts and theater arts with special attention paid to interdisciplinary studies involving the arts.

Currently, more than 60 practicing arts teachers from a variety of urban, suburban and rural classroom settings in more than 23 states across the country comprise the Center's network of teacher-researchers.

Jerrold Ross
Director

Ellyn Berk
Deputy Director

The **Framework** series of three volumes has been made possible through the generous and inspired support of The Spunk Fund, Inc.

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School of Education, Health, Nursing
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A FRAMEWORK FOR MULTICULTURAL ARTS EDUCATION

Volume Three

Ellyn Berk, Editor

Multicultural Arts Education Framework Publication Series

Published by

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PREFACE

It is with great pleasure that the National Arts Education Research Center presents this third and final volume on multicultural arts education. It is a tribute to the creativity of the teachers who have been involved. They have studied and reported on all of the most important issues in the field, supported their studies with a comprehensive analysis of the related literature, and out of this they have derived a philosophic position that places arts education squarely at the center of helping to resolve multicultural concerns.

This third volume, especially, is a call for "inclusion". This is presented not only in the popular sense of including the richness of the many cultures that have influenced the development of an American heritage, but by insisting that the best way to create curricula reflecting our heritage is by including the arts in the study of all the core disciplines in school curricula having to do with the understanding of what the American character is all about.

The scholarship and imagination of Center teacher-researchers seem boundless. So we now have a volume that builds upon its predecessors and offers other teachers useful and practical ideas which, we hope, will encourage all excellent professional classroom and art educators to engage in their own further study and research.

Jerrold Ross
Director of the Center
Associate Dean for Academic Affairs
School of Education, Health,
Nursing and Arts Professions

FOREWORD

Several years ago, when we began this series of publications on multicultural arts education, curricula rich with the artistic expressions and histories of the diverse peoples of our nation were lacking in most of America's school systems. In the past few years, however, great strides have been made toward substantive inclusions of cultural, ethnic and racial diversity in classroom instruction. We hope that this multicultural framework series has and will continue to be in viewed as on the cutting edge of such efforts.

The research of the Center's teacher-researchers has shown that students can better comprehend and value diverse peoples and cultures by studying their arts; an important result of this engagement by students is often heightened self-esteem and self-concept. In addition, critical thinking and problem-solving skills can be enhanced through study of the arts. We also have found that student achievement in "academic" subjects can be improved when the arts are used to assist learning in other disciplines. It is this specific outcome that led the authors of this volume to develop a methodology for creating curriculum such as the interdisciplinary, multicultural units and lessons which can be found in these pages. These lessons demonstrate how the arts can be a felicitous medium through which ideas can be understood and exchanged.

It has been a great joy to work with the Center teacher-researchers who are the contributing authors of this volume: Vicki Bodenhamer, Mark Hansen, Margaret Hilliard, Ginny Packer, Lance Packer, Lynn Hickey, Barbara Fehrs-Rampolla and Angelique Acevedo. They are fine professionals who are "making the difference" in their districts, their states and on the national education scene. I would like to especially acknowledge the extraordinary contribution of Vicki Bodenhamer who has been the co-author of this last volume. I am also deeply indebted to my assistant, Jeanne Costello, who conceived the design and format of Volumes II and III of the series.

The richness of *our* diversity of effort in the Center certainly includes Marianne Gerschel, President of the Spunk Fund, Inc., who not only believed in the promise of this series but made these three volumes possible through several years of Fund support. We join with the field in thanking her and the Fund.

In 1992, we live in a diverse American society, at times troubled, yet always holding out a unique promise of a better and more productive life for all our citizens. As we look toward the new century, we, as educators, must never lose sight of telling the most inclusive story of history and human experience. The demographics of America have changed profoundly in the past decade. It is further estimated that by the year 2000, not only will more than one third of America's students be from minority populations, but nearly half of the American work force will be minority. How we meet the challenge of providing the best education for all students in a culturally diverse society becomes ever more urgent.

Ellyn Berk
Deputy Director of the Center

INTRODUCTION

Americans are no longer the simple folks in Our Town who knew who they were and what was expected of them. We come in many colors, with differing backgrounds and traditions. We recognize that we have some things in common, but we are increasingly aware that we do not see everything the same way...

Ron Brandt (1991:1)

For all its faults and for all the faults that a multicultural education will uncover and report, the United States remains the most successful, multi-ethnic and multiracial society of our time, perhaps of all time. This too is the American story.

Robert Cottroll (1990:38)

The American population has unquestionably grown more heterogeneous than ever in recent times. But this very heterogeneity makes the quest for unifying ideals and a common culture all the more urgent. And in a world savagely rent by ethnic and racial antagonisms, it is all the more essential that the United States continue as an example of a how a highly differentiated society holds itself together.

Arthur Schlesinger Jr. (1992:20)

This third volume in the *Framework for Multicultural Arts Education* series seeks to assist American teachers in broadening their cultural and ethnic horizons by increasing their awareness of the experiences and needs of their own students, school systems and communities. Teachers who become aware of issues outside of their immediate experiences are more likely to analyze and apply this new information, enabling them not only to teach more effectively but to generate positive change in their classrooms. To paraphrase a popular slogan, educators must be aware globally and willing to act locally. This is no less true for their students who also must acquire knowledge beyond the immediacy of their experiences in order to better comprehend themselves, their communities and the world beyond.

The concept, "multicultural education," is interpreted in many different ways by teachers in relation to school and community environments. For inner-city teachers such as those working on New York City's Lower East Side or in the *barrios* of East Los Angeles, the term most probably relates to their classrooms filled with students from increasingly diverse cultural and ethnic backgrounds. For teachers working in less cosmopolitan school systems, multicultural education means preparing their students to live and work in an America with rapidly changing, diverse populations. Although these teaching environments differ vastly, the process of increasing awareness which leads to empowerment and then to change, is the same.

It is the belief of the authors of this series that the arts are vital components of multicultural education because their integration into the traditional curriculum leads to broader and more valuable educational experiences. According to Ernest Boyer:

> The arts are an essential part of the human experience. They are not a frill. We recommend that all students study the arts to discover how human beings use non-verbal symbols and communicate not only with words but through music, dance and the visual arts.....We conclude that the arts not only give expression to the profound urgings of the human spirit; they also validate our feelings in a world that deadens feeling. Now, more than ever, all people need to see clearly, hear acutely, and feel sensitively through the arts. These skills are no longer just desirable, but a necessary part of communication. They are essential if we are to survive together with civility and joy. (1983:98)

The recent National Arts Education Accord stated:

> Because of the role of the arts in civilization and because of their unique ability to exalt the human spirit, it is more important in today's world than ever before that every American child receive a balanced, comprehensive, sequential, substantive, and rigorous program of instruction in the arts.
>
> American Alliance for Theater and Education.
> Music Educators National Conference, National
> Art Education Association (1991)

While striving to provide quality arts education for all students, multicultural arts education provides many avenues for the exploration of cultural values, traditions and communication among all peoples.

No civilization has existed without the arts; in fact, some art forms predate civilization. The concept that some form of the arts exists in all cultures reinforces the idea that they satisfy universal needs for personal and communal expression. In addition to the humanizing influences of enriching an individual's emotional life and well-being, experiencing the arts enhances the quality of life, promoting a greater consciousness and tolerance of multiple and often conflicting ideas, values and beliefs.

Rather than being taught in isolation as they all-too-often are, the arts must be examined as basic to the functioning of civilization. Multicultural arts education offers students opportunities to view the arts as contributing to the cultural, ethnic and historical reflections and progress of diverse societies. Such reflections evoke insights, feelings and ideas regarding any culture's view of love, hate, fear, hope, unity, freedom and equality. Since current educational practice supports the position that any subject can be better understood when taught in an interrelated and interdisciplinary manner, incorporating the arts into other disciplines as well as studying them as discrete subjects, enables students to interpret and compare standards of expression, beauty and function in diverse civilizations.

According to Diane Ravitch, Assistant Secretary of Education:

> It is the job of the schools to teach history, literature, and art in such a way as to diminish and actively combat prejudice [and] to promote a generous appreciation of the common humanity that transcends skin color, religion, language, and other accidents of birth. (1991:11)

James Banks concurs in his statement that:

> All students, regardless of their race, ethnicity, or social class, should study about the cogent and complex roles of ethnicity and ethnic conflict in American society and culture...The school should help students to break out of their cultural enclaves and to broaden their cultural perspectives. Students need to learn that there are cultural and ethnic alternatives within our society that they can freely embrace.
>
> (*Teaching Strategies for Ethnic Studies* 1991:12)

Debating the value and determining the content of a multicultural curriculum for all students in America's schools have become topics of national concern at a time when thoughtful and provocative questions are being raised about the very essence and definition of American culture. A review of current popular and scholarly literature reveals an extraordinary number of educators, psychologists, sociologists and politicians seeking to define their own concept of what a multicultural curriculum is, and of what benefits or risks its implementation might pose for students, and ultimately, the nation. While in these pages mention is made of current issues being raised, more complete annotated bibliographies of current writings can be found in Volumes I and II of this *Framework* series.

There is little agreement on many issues surrounding multicultural education. However, there is broad consensus that multicultural education is a by-product of the civil rights movement of the 1960s and the 1970s. The overarching goals of a multicultural curriculum should be the reduction of "race, class, and gender division in the United States and the world." (Banks *Education Leadership*, 1991:35) Since the arts can provide different insights into many disciplines as well as reflect creative expressions of all peoples, multicultural *arts* education offers a vehicle for analyzing, translating and learning to appreciate diverse values, traditions and beliefs inherent in every subject included in a school's curriculum.

While acknowledging and celebrating the nation's rich diversity, multicultural arts education must also focus on those things that all Americans share in common. Teaching students to recognize, understand and appreciate "American" culture is one way to maintain the significance of the tenets of freedom and democracy. In order for a multicultural curriculum to succeed, Ravitch contends that the following goals must be achieved:

> [A multicultural curriculum] must teach the core of democratic values that enable us to work together, to reach decisions, and to live peaceably as citizens of the same society, values such as tolerance, respect for dissenting opinions, a sense of responsibility for the common good, and a readiness to participate in civic life. It must also teach the history of the American people and of the institutions that made it possible to forge a nation from people of many different backgrounds. Then it must teach children about the rest of the world beyond our borders. Finally it should demonstrate that racial and ethnic diversity may be a source of strength--as they are in the United States--or a cause of conflict and civil war--as they are in many troubled nations.
>
> (1991:11)

A multicultural arts curriculum which includes cultural components shared by all Americans is a reflection of the traditional national motto, "E pluribus unum." Arts educators should teach both the "pluribus" and the "unum," thus celebrating diversity while recognizing the dignity and worth of all individuals. In *The Disuniting of America*, Arthur Schlesinger, Jr. concludes that "the question America confronts as a pluralistic society is how to vindicate cherished cultures and traditions without breaking the bonds of cohesion - common ideals, common

political institutions, common language, common culture, common fate - that hold the republic together." (1991:138).

In an important article in *Studies in Art Educatior*, Wasson, Stuhr and Petrovich-Mwaniki encourage "art educators to recognize and respect, not only the sociocultural diversity that may be present in their classrooms, but also to design and implement culturally responsive art curricula." (1990:234) These art educators continue by presenting a six-point position for curriculum design:

> 1. ...[A]dvocate a socio-anthropological basis for studying the aesthetic production and experience of cultures, which means focusing on knowledge of the makers of art, as well as the sociocultural context in which art is produced.
>
> 2. ... [A]cknowledge teaching as cultural and social intervention, and therefore, in any teaching endeavor, it is imperative that teachers not only confront but also consistently be aware of their own cultural and social biases.
>
> 3. ...[S]upport a student/community-centered educational process in which the teacher must access and utilize students' sociocultural values and beliefs and those of the cultures of the community, when planning arts curricula.
>
> 4. ...[S]upport anthropologically based methods for identifying those sociocultural groups and their accompanying values and practices which influence aesthetic production.
>
> 5. ...[A]dvocate the identification and discriminating use of culturally responsive pedagogy that more democratically represents the sociocultural and ethnic diversity existing in the classroom, the community, and the nation.
>
> 6. ...[F]ocus on the dynamic complexity of the factors that affect all human interaction: physical and mental ability, class, gender, age, politics, religion and ethnicity...[and] seek a more democratic approach whereby the disenfranchised are also given a voice in the art education process...[and all]...are sensitized to the taken-for-granted assumptions implicit in the dominant ideology.
>
> (ibid: 234-5)

The introduction of multicultural arts education into classrooms across the nation should be viewed as a challenge which offers unique opportunities for enrichment of curriculum experiences for all students. It is the intent of the authors of this series to assist art and non-art educators alike in providing these experiences for their students.

MULTICULTURAL ARTS EDUCATION WITHIN AMERICAN SOCIETY

Being an "American": A Continuing Dialogue

In the preceding volume of this series, the following analysis was offered on the 1990 census:

> the racial and ethnic complexion of the American population changed more dramatically in the past decade than at any time in the 20th century, with nearly one in every four Americans claiming African, Asian, Hispanic or American Indian ancestry. (Barringer 1991:A1)

As one considers this continually increasing diversity of the population of the United States and the issues raised by multicultural arts education, legitimate questions arise: What is unique about American culture? Can an 'American' culture readily by identified? Are there cultural characteristics that the citizens of this nation share in common? Is American culture only that which is found in the contemporary era? Since multicultural education addresses America's *diversity* as well as its *unity*, how can curriculum content and structure which attempts to infuse multicultural perspectives be determined? What is to be included and excluded in such a curriculum? How does one teach awareness of and respect for diversity among ethnicities? What principles are common to all groups? What principles unify all groups?

The United States contains a myriad of peoples--all of which were immigrants at some point in history--from the Indians, Eskimos and Aleuts of prehistory to the European and African migrations beginning in the early 1500s to the more recent arrivals from Central and South America and Asia. Although the "melting pot" concept popular at the turn of the century suggested that the identifying characteristics of ethnic groups should yield to assimilation, essential elements and characteristics of most cultures have been maintained and are identifiable today. Paradoxically, these same characteristics which contribute to national diversity also contribute to the mainstream of what is considered "American" culture.

In light of the increasing number of minority groups in the United States and their growing populations, what is this commonality, this unique culture? By observing behavior and the products of that behavior, the component elements of any culture: clothing, speech, habitation, laws, economics, religion, aesthetics, etc. can be described. To broaden the definition one might state that certain of these factors have assumed universal cultural qualities and therefore, are widely shared across the nation. While these aspects of ethnicity remain, their universal adoption has frequently resulted in a widespread perception that such characteristics are "American" rather than attributes of a particular ethnicity. There are also millions of Americans who do not identify with any single ethnic group other than "American."

Individuals today are no longer forced to "pocket their ethnicities and converge into a new world entity—unique, genuine, and above all American." (Best 1985:7) Thomas Sowell refers to "[t]he sheer magnitude of American ethnic communities [that] makes them autonomous cultures with lives of their own—neither copies of some 'mainstream' model nor mere overseas branches of some other country's culture." (1981:3) In spite of the fact that, currently in many locations, ethnic conflict is destroying nations around the world, the United States--one of the largest multi-ethnic nations—survives. Margaret Thatcher has commented that "[n]o other nation has so successfully combined people of different races and nations within a single culture." (Broder:1991).

Diane Ravitch (1990:48) has stated that the driving force for this unification has been the democratic political tradition. This does not discount the occasional national misapplication of these democratic values; such events and processes should be examined in any curriculum, multicultural or otherwise. However, the continuous struggle to apply democratic principles to

the government of America makes this national culture unique and provides the framework for a multicultural curriculum.

American Culture and Multicultural Education

In a document prepared for the American Association of Colleges for Teacher Education, Bidol, Baptiste, Holmes and Ramierz III stated:

> An educational concept that addresses cultural diversity and equality in schools is multicultural education. This concept is based on the following fundamental beliefs and assumptions:
>
> • The U.S. culture has been fashioned by the contributions of many diverse cultural groups into an interrelated whole.
>
> • Cultural diversity and the interaction among different groups strengthen the fiber of U.S. society.
>
> • Social justice and equal opportunity for all people are inalienable rights of all citizens.
>
> • Power should be distributed equitably among members of all ethnic groups.
>
> • The education system provides the critical function of molding attitudes and values necessary for continuation of a democratic society.
>
> • Teachers and other professional educators must assume a leadership role in creating an environment that is supportive of multiculturalism.
>
> (Gollnick and Chin 1990:29)

Students "must be able to communicate, develop common goals, and implement those goals cooperatively . . . Those skills, coupled with cooperative learning skills and advocacy skills, will provide the United States with strong, active citizens." (Pang, in Sleeter 1991:189)

Current theories of multicultural education stemmed from protest, emancipation and change within society during the 1960s. (Sleeter 1991) Although conditions in today's schools differ radically from those two decades ago, the increasing presence of minority groups in classrooms across the nation necessitates a curriculum that will "give voice and substance to struggles against oppression and develop the vision and the power of our future citizens to forge a more just society." (Sleeter: 22-3)

Most immigrants now settle in urban centers; never "before has the United States received immigrants from so many countries, from such different social and economic backgrounds, for so many reasons." (Portes and Rumbaut 1990:7) Eighty-five percent of the immigrants between 1981 and 1986 were people of color from Asia and Latin America. In contrast, Europeans emigrating to the United States represented only 11% of the total during that period. (Banks *Teaching Strategies for Ethnic Studies* 1991). More than a quarter of U.S. immigrants each year—approximately 250,000—settle in California alone.

Regardless of ethnic origin, the fact remains that these new immigrants come for the same reasons that earlier generations have been drawn to the United States: "This huge influx of

people can be seen as the latest affirmation of American values, of the global allure exercised by the ideals on which the nation was founded." (Gray 1991:15). In *The New York Times,* Anna Quindlen noted recently:

> Coming to America has always been hard. Thriving in America is harder than ever. But so many things remain the same. And one of them is that the people who, generation to generation, believe America is a finished product are habitually revealed as people whose ideas would have impoverished this country beyond measure. It is foolish to forget where you come from, and that, in the case of the United States, it is almost always somewhere else. The true authentic American is a pilgrim with a small 'p,' armed with little more than the phrase 'I wish. . . ' (1991)

A special issue of *TIME* magazine (1991:19-20) devoted to the ethnic diversity of America reported the opinions of prominent Americans about issues of diversity in an article entitled "What Do We Have In Common?":

> We have a history of treasuring our sameness, but we should also respect our diversity. Our histories should allow all students to feel like first-class citizens...
>
> Renato Rosaldo, Professor of Anthropology, Stanford University

> Some people may fear that more attention on minority groups may have the effect of dividing people. But in a complex society, there are many different elements, and we should view this as a unique opportunity to build strength for the whole...
>
> Chang-Lin Tien, Chancellor, University of California at Berkeley

> ...[t]he top priority should be to equip children for life in the modern world, to preserve and expand the unity Americans need to function better, for the sake of all...
>
> Henry Grunwald, Former Editor-in-Chief of Time, Inc.

> Unity is the completed puzzle, diversity the pieces of the puzzle. And until we recognize every piece, we cannot have true unity...
>
> Antonia Hernandez, President and General Counsel,
> Mexican-American Legal Defense Fund

Yale psychologist, Edmond Gordon added, "The primary reason youngsters need to study multiple cultures is to learn how to develop multiple perspectives. This capacity is essential to developing intelligence." (ibid.:19) Students today are confronted by a rapidly changing world. Advances in technology have led to the instantaneous communication of ideas and information which, in turn, has powerful implications for education. These developments mandate that students be able to process, synthesize and evaluate great quantities of information from multiple viewpoints. The rapid transfer of information is evident clearly through the fact that American culture now pervades the world as a powerful export impacting the cultural identity of virtually every other nation. According to Wattenberg:

> Around the world, people tap their feet to American music, watch American movies and television, follow American fashions, are enthralled with American culture, speak American, emulate American economic and political ideas. We even export political consultants, briefcases chock-full of 30-second commercials. All this influence is increasing

> exponentially as the American-driven communications grid spreads everywhere. (1991:24)

The influence of American art forms can be found all over the world. Frequently, American art is perceived as iconic, symbolizing both modern civilization and the underlying values of democracy. Hence, the song "We Shall Overcome" and the peace-sign can be heard or seen at nearly every international protest against oppression; denim jeans often symbolize rebellion against constricting social rules and are among the most eagerly sought-after American goods; rock music serves as a rallying point for youth in contention not only with the older generation but often, with their own governments. Defiant Chinese students, faced with physical threats from a repressive government which had failed to keep its promise of new freedoms, raised a student-made replica of the Statue of Liberty in Beijing's Tiananmen Square. American movies set standards of behavior, dress, beauty and even life expectations for audiences around the world. The preceding examples suggest the pervasiveness of American arts and iconography throughout the world. All educators should recognize these (as well as other facets of popular and folk arts) and include them within the arts curriculum.

Within this continual flow of cultural influences into and out of the United States comes an ever greater need for multicultural understanding. Richard Rodriguez states that "not until a student comprehends his own culture and history will he be in a position to confront the foreign with any sophistication." (1987:46) Maxine Greene stresses the importance of the teacher's role in guiding students in a search for cultural identity: "A teacher in search of his/her own freedom may be the only kind of teacher who can arouse young persons to go in search of their own." (1988:14) A well-balanced multicultural arts curriculum infused throughout educational programs will facilitate cross-cultural awareness and understanding.

What is the relevance of this discussion of American culture to education and, specifically, to arts education? Since it is projected that, by the year 2020, 46 % of the nation's students will be people of color, demographics suggest that American educators should broaden the traditional Eurocentric curriculum by considering diverse cultural heritages and identities within instructional content and practices. The changing ethnic texture of the American population has major educational implications; schools must be restructured to meet the needs of the diverse people who will serve and be served by them. (Banks, *Teaching Strategies for Ethnic Studies* 1991:4)

The fact that students know little about mainstream American culture (Hirsch 1987; Allen Bloom 1987) or their own ethnic heritages (Davis 1990) has been made clear in recent literature. A growing number of ethnic groups across the nation are demanding that representations of their histories and cultures be accurately included in school curricula. It might be prudent to note Pieter Geyl's statement: "History is indeed an argument without end." (quoted in Schlesinger 1992: 57) In order to help rectify these inequities, the National Endowment for the Arts' 1988 report to Congress, *Toward Civilization*, suggested that students be offered through arts education, "the essence of our civilization, the civilizations which have contributed to ours, and the more distant civilizations which enrich world civilizations." (National Endowment for the Arts 1988:13)

Does identification with one's own culture tend to separate or unify Americans? Agreeing with Diane Ravitch, Chester Finn argues that it could be either, given the potential for either constructive and destructive multiculturalism. (1990:A40) Approaches to education that emphasize commonalities, equality and tolerance should be encouraged in places where racial hatred stems from identification of others based solely on group terms. Likewise, Eldridge warns about defining oneself by the exclusion of others; he encourages an approach to multiculturalism which teaches "young minds to reach for the embraceable breadth of human experience, to seek the one in the plural." (1985:20-1)

How does cultural identity impact the rights and responsibilities of Americans? A culturally responsive curriculum is probably a more democratic one. Curricular choices should represent the country's current sociocultural and ethnic diversity, taking into consideration that there will never be time within the school schedule to study every culture. Obviously, choices for inclusion may be difficult, but it should never be implied that what is **not** in a curriculum is not important.

Multicultural Arts Education within American Culture

Artistic expression often symbolizes cultural identity. An understanding of the artistic expressions and creations of the many peoples of the United States provides a background for understanding both American and ethnic cultural identities. Such knowledge can provide a foundation for not only studying a variety of cultures throughout the history of the nation but across the curriculum as well. The most common ways to integrate multicultural arts content comes through the discussion of historical or religious occasions, as described in Level 1 (Cultural Contributions) of this series' first volume. (National Arts Education Research Center 1989:15) The authors of this series reviewed several constructs and chose to adapt a five-level hierarchical framework for "Approaches to Multicultural Curriculum Reform" (Banks 1988) as the most appropriate for the broadest utilization (see Appendix A). They stress, however, that the first two levels tend to be teacher-driven; it is only at the third level that structural curricular change truly begins. It is also useful for a teacher to note that the five levels relate not only to the pedagogical choices of the instructor but to the sophistication and learning behaviors/skills of the students as well.

Since judgments are made within a given context in response to specific events, cultural biases abound in any situation. Therefore:

> . . . cross-cultural and ethnic studies of art and art education provide us with a deeper understanding of the values and beliefs that affect a society's aesthetic production and its significance in its sociocultural context. To separate the art object and its function, artistic process, and artist from its conception in this milieu is to void the object of much of its meaning and to arbitrarily remove it from its relationship to life.
>
> (Wasson, Stuhr and Petrovich-Mwaniki 1990:36)

If one concurs with Hamblen, who states that "aesthetics deals with the problematic nature of artistic creation and response and necessitates a curriculum model of debate and controversy," (1986:67) then multicultural arts education must deal with a wide array of approaches that facilitate the examination of diverse cultures. Hamblen also suggests that:

> Aesthetic definitions, choices, and responses are part of the ongoing experience with a variety of objects in both non-art and art-specific environments . . . [and] bring to awareness already present (culture bound) taken-for-granted definition of attitudes for art for purposes of examination, refinement and elaboration. (Ibid.:68)

Johnson advocates a combination of aesthetics, anthropology and ethnography to formulate methods to approach art works within the context in which they were created.

> Ethnographic, context-specific methods of investigation — observations, interviews, audio and video recording, questionnaires, written and oral histories, and so forth—allow students to explore variable aesthetic frameworks through recourse to the contexts of local knowledge, specific

environments, personal experience, subcultural values, and historical records.

(Johnson, cited in Hamblen 1990:224)

The suggestions provided by Karen Hamblen's methods of ethno-aesthetics should prompt students not only to examine art within their own cultures but to find clues to their own cultural heritage and identity.

Carmen Armstrong supports study of the arts through multicultural perspectives and proposes a general set of objectives which may be applied to all arts disciplines. She states:

> ...a common education for all persons should include the opportunity for continual, critical encounters with works of art that transcend cultures and time:
>
> - to explore ideas about the place of art in the lives of people and the variety of criteria used for valuing works as art
> - to recognize the place that art has held historically in the social, political, economic, fantasy and religious lives of people
> - to inspire and instruct one's own art production
> - to grasp the relationship between geographic location and the choice of medium by which aesthetic ideas are given form
> - to recognize relationships that contribute to the aesthetic qualities of "art" that form and communicate meaning through them.
>
> (1990:101)

By infusing the arts throughout the curriculum from multicultural perspectives, teachers can actively enrich the quality of life for all students. This benefit for all Americans is the ultimate goal of multicultural arts education. As stated in the Introduction, one objective of this volume is enhancing awareness: empowering teachers, and through them, their students, to become active, responsive citizens and fulfilled individuals. Implementation of a multicultural arts curriculum can aid in such enhancement.

In summary, multicultural arts education seeks to:

- **Help students gain insights into human nature.**

  All students need to understand themselves and those around them and to realize how each individual contributes to the character of a diverse nation. Insights into human nature promotes an understanding of why humans act as they do. Multicultural education teaches respect for motives, aspirations and limitations of individuals and groups. It also instills an awareness of histories and philosophies of diverse peoples. Awareness and understanding enables students, through the use of acquired insights, to exert greater control over their own lives and judiciously assess the influence imposed on them by others.

- **Develop deeper understanding and appreciation of each individual's culture as well as the cultures of others, thereby opening avenues for better communication.**

  Today, more than ever, students need to be aware of their cultural heritages and of what it means to be American. Multicultural education can provide the stimulation that will encourage students to aspire to

understand and embrace the message of Diane Ravitch (1990:19): "Whatever our origin we are all Americans." It is easy to neglect, criticize or act against a culture perceived as "different." Having a knowledge of that culture's history and contributions to American society provides some sort of identification with it. The results are cyclical. Inherent in understanding and analyzing American culture is a deeper critical appreciation of other cultures, past and present.

- **Develop an understanding of the arts as reflections of social and technological developments.**

  Knowledge related to a particular culture or period can be gained by analyzing and understanding its arts forms. Studying the arts in historical contexts integrated with literature and other disciplines gives students a more comprehensive view of the world and can lead to understanding of the role the arts have played throughout history.

  Multicultural arts education develops students' intellectual curiosities, promotes inquiry into philosophical and historical backgrounds and leads to an understanding and appreciation of values. It also encourages students to make meaningful connections among academic subjects and to probe and act upon the private, social, political and economic forces around them.

- **Promote intellectual growth that can be fed by curiosity, creativity and inquiry among diverse disciplines.**

  It is unlikely that any of these objectives can be achieved within the context of a single discipline. Curious minds should not be limited by the constraints of subject matter or the rigidity of class periods within the school day. Life is a never-ending sequence of interrelated events. Why should intellectual or artistic growth be confined to predetermined segments that most usually are not connected? Jacobs (1989:4) addresses the need for interdisciplinary study, pointing out that the world is not divided into 40-minute blocks of time, nor is it neatly segregated into distinct disciplines. *A Framework For Multicultural Arts Education,* Volume II (1991) provides a framework for analysis of arts experiences from multicultural and interdisciplinary perspectives. Instead of presenting disconnected concepts or works of art, teachers using this framework will be able to demonstrate connections and comparisons among diverse cultures and their means of expression.

PLANNING FOR IMPLEMENTATION OF MULTICULTURAL ARTS EDUCATION

Needs Assessment For Strategic Planning

Today's schools should emphasize the implementation of multicultural arts curricula. As stated earlier in this document, multicultural programming not only promotes the development of positive student attitudes but, when fully integrated into core curricula, facilitates achievement and results in cross-cultural understandings. Where multicultural curriculum already exists, modifications should be considered in order to improve or expand ongoing program(s). Before developing a curriculum, one must consider the specific ethnicities represented in a district, school or classroom in order to ensure that all ethnicities are served within a multicultural context.

This volume suggests that teachers and even school systems cannot develop comprehensive multicultural programs alone. The authors suggest that reaching out to the greater community offers rich opportunities through collaboration, to achieve successful programs. The need for a multicultural arts curriculum must be determined. Surveying of different groups within the community will provide information and is a valuable tool for networking among different groups and organizations. The survey process endorses and validates the importance of the effort and ensures inclusion of the opinions of all relevant segments of the community, among them:

- administrators
- teachers
- students
- parents
- community leaders
- community/cultural organizations

Initially, survey results will provide a blueprint for activities. A more detailed analysis of the results should be used to develop a mission statement, and long- and short-term goals for implementation and assessment of improved arts programs. During the planning process, community resources must be assessed, added to and coordinated with existing school resources. Reviewing guidelines which govern activity within the school (e.g., state and local mandated curriculum and graduation requirements) is another critical component of the planning process.

The following questions should assist in focusing a needs assessment/survey*:

- Does the K-12 arts curricula include sequential, multicultural components?
- Does the content of the arts programs reflect a balance of American and world cultures across time?
- Are unbiased resources and materials available to service multicultural components of the arts curricula?
- Are many different cultures considered within the study of aesthetic contexts and creative processes?
- Who teaches or who should teach multicultural arts courses or units?

- Is professional development in multicultural arts education provided for classroom teachers, arts teachers and administrators?
- Has the community been informed about the concept of multicultural arts education?
- Have students been informed about the concept of multicultural arts education?
- Are school board members and administrators aware of the goals and objectives of the multicultural arts program and the resources needed for implementation?
- Does the district encourage staff attendance at state and national multicultural arts education conventions and conferences? Is release time granted? Is financial assistance provided?
- Does the district distribute curricula and/or guidelines to everyone in the district who teaches the arts, both generalists and specialists?
- Is the budget adequate to fund a comprehensive multicultural arts program?

* Acknowledgment is given to the Montana Office of Public Instruction for its K-12 *Visual Arts Curriculum Guide* (1989), which provided the basic structure and some content for this section.

Suggested Surveys

The sample surveys presented in this section can be found in the Appendix. These are presented to be used in their presented or, more appropriately, adapted and/or expanded to meet the needs of a particular school situation. The surveys do not address all of the preceding questions since many do not apply to every school context. Rather, these samples illustrate the types of questions that might be asked of various segments of any community. An educator may want to test out a survey to verify its usefulness and efficiency for a specific project before using it on a wider audience.

PERSONNEL

In general, a wide range of survey participants broadens support for establishing and maintaining programs. Bases of support should be developed at the beginning, and maintained throughout needs assessment, planning and implementation. In essence, the strength of the program will depend on the number and range of people who "buy in" to the process in its early stages. As a result, the long-term ownership and cooperation needed for successful implementation will follow.

ADMINISTRATION OF SURVEYS

The number of individuals or groups surveyed must be sufficient to accurately reflect as closely as possible the opinions of the total population. Depending on the size of the population, individual surveys or a random sampling technique could be used. If circumstances prevent a random selection of participants, information provided by volunteers is still valuable and will give insight into the opinions of community members.

The surveys to should be accompanied by a brief letter providing the following information:

- general intent and purpose of the survey
- name and position of the person administering the survey
- what is hoped to be accomplished
- where and when to return the survey
- the means by which survey results will be announced

SAMPLE COVER LETTER

The cover letter should be tailored to reflect the specific context and ambiance of the school district or community.

> Dear [Friend of the Arts in Education]:
>
> Members of the arts faculty for your school district are currently in the process of reviewing the district arts curriculum regarding the multicultural curriculum (or the addition of a multicultural curriculum). Your responses to the questions on this survey will help us in assessing needs related to this effort.

TIMING

To take advantage of community and/or school interest, the selection of a time for the administration of the survey must be considered carefully. The date selected must not conflict in any way with the school's academic calendar or important events within the community. Time must be appropriate so that the recipient will be best able to focus on the importance of the survey.

N.B.: The two surveys for students have many potential uses--as diagnostic tools to measure entry level information, progress of programs, etc. The teacher should feel free to personalize them to units of study, selection of courses, etc.

Organizational and Curricular Concerns

INTERDISCIPLINARY INSTRUCTION

Interdisciplinary instruction, "a knowledge view and curriculum approach that consciously applies methodology and language from more than one discipline to examine a central theme, issue, problem, topic or experience," (Jacobs 1989:8) can provide a useful delivery system for multicultural arts education. Teachers need a means to facilitate effective organization of the voluminous information that is currently available. In order to guide students in relating this wealth of information to life as a whole, teachers must learn how to integrate fields of knowledge or disciplines.

The concept of linking ideas and disciplines of knowledge is not new but emerged from the writings of many theorists such as Piaget and Dewey. The application of interdisciplinary instruction to curriculum models and instructional design is especially relevant to the arts. Arts educators should consider the implications of linkage with other disciplines, thereby expanding the scope of traditional curricula. Collaboration with colleagues in other subject areas offers not only the potential for exploration of rich content but also a viable means for

embedding arts education and its unique ways of helping students to learn, throughout the curriculum.

The various disciplines are not specific content "but represent specialized ways to view the same human behavior" (Banks 1990:42). Within an interdisciplinary structure, it is possible to successfully link different disciplines and organize multicultural arts content. Integration of content encourages the development of different perspectives regarding connected ideas and, thereby, avoids fragmentation that frequently pervades traditional curricula. These interconnections showcase the potential use of the arts for enhancing content in other disciplines. The teachers of non-arts disciplines can discover opportunities to view their own content from new perspectives.

It is crucial that teachers of the arts become acquainted with the curricula of other arts disciplines, especially those taught in their systems. Unfortunately, arts teachers often are not aware of the needs, requirements and potential contributions of arts in media other than their own. All teachers should be able to view their own discipline's content from an outside perspective. The potential for curricular connections within and beyond the arts is great.

Before beginning interdisciplinary instruction, the need for change must be determined by asking the following questions:

- Is the integration of information practical in this school setting?
- What components within the existing curriculum could be enhanced?
- What disciplines should be included?
- How many teachers will be involved in the planning process?
- Will planning involve a single class, an entire grade level, or an entire school?
- How will students be involved?

When these questions have been answered and the responses compiled and analyzed, the section on Multicultural Interdisciplinary Unit Planning starting on page 24 offers guidelines for implementation.

BUILDING AND MAINTAINING INTERDISCIPLINARY TEACHING TEAMS

As a team of educators, arts and non-arts alike, works together to share individual and collective expertise, the quality of instruction is enriched and expanded beyond the scope of the individual disciplines. (Meeth, 1978) As knowledge from various subject areas is brought into focus on a particular problem or concept, each teacher benefits from the support of the group as a whole. When instruction transcends multiple disciplines, student learning can be enriched through opportunities for critical thinking and problem solving within settings which are holistic in content and humanistic in delivery. Each teacher acts as a shareholder in the creation of more challenging and powerful learning environments for students where "methodology and language from more than one discipline [is joined] to examine a central theme, problem, topic, or experience." (Jacobs 1989:8)

Initially, the most significant investment in interdisciplinary team teaching is time needed for reflection, problem solving, and planning. Not only is it vital that these activities be done collectively, each participant should be provided opportunities for working individually toward the expansion and enrichment of concepts developed through group collaboration. The shared responsibilities of interdisciplinary teaming does not necessarily lessen the total time required for planning, implementation, assessment, reflection and revision as well as for less obvious functions such as research into new subjects and curricular connections as well as professional development for those teachers new to multicultural arts content. One of the most important activities for teachers engaged in interdisciplinary multicultural arts education is outreach into

the community beyond the school for it is here among community cultural institutions, parents, and a host of other resources that the linkages can be made in the most appropriate manner.

Even though the amount of planning time required for team teaching is greater than that needed within a single discipline, the overall benefits to students justify the increased investments of time necessary for collaborations. In essence, interdisciplinary instruction:

- imparts particular understandings within and beyond the disciplines,
- helps shape the learner's overall approach to knowledge
- enables students to become more skilled and comfortable with flexible thinking
- develops multiple points of view
- promotes the generation and comprehension of analogies and metaphors and the understanding of their limitations
- clarifies the artificiality of sorting knowledge into separate "departments".

(Ackerman, in Jacobs 1989:30)

One of the real benefits of interdisciplinary instruction is that students can confront consonant and dissonant ideas ranging across a variety of disciplines and eras. They can also begin to make judgments and reach understandings based on the richness of diverse cultures and the artistic expressions of those cultures. In order to facilitate student learning in multicultural arts education, teachers or curriculum writers should also "....build into their instructional plans explicit identification, modeling, and discussion of the desired habits of mind; activities designed to apply concepts beyond the scope of the particular unit or course; and even some means of evaluating the impact of the program on student attitudes toward knowledge" (ibid.: 30) Through such collaborative efforts, educators can work toward the achievement of tolerance and understanding that can be more easily attained through interdisciplinary instruction of multicultural arts education.

Instructional teams can be formed by two or more teachers in various configurations, each dependent upon the unique characteristics, opportunities and needs found in various educational settings, be they individual schools, districts, cultural institutions, etc. Teacher teams might include specialists from more than one arts discipline or teachers from single arts disciplines and one (or more) other disciplines such as math, science, social studies, etc. On site support personnel such as librarians, technology specialists, and media instructors should be considered valuable resource persons.

Each member's attitude toward team teaching is critical to building and maintaining successful teams. During this era of school reform, teams may be arbitrarily assigned based on school missions, credentials, and scheduling needs as well as by teachers choosing to participate in interdisciplinary instruction. Teams might be described as arranged "marriages". Even though individuals may elect to team teach, collaborations often begin happily, but falter when differences in teaching philosophy or instructional strategies start to surface. Consequently, it is critical initially to spend time considering and defining individual and team qualities, values, and goals.

Teams should reflect multicultural diversity whenever possible and serve as models of cooperative and collaborative behaviors for students. Teachers, of course, vary by age, gender, ethnicity, training, experience, content specialization and knowledge, as well as instructional philosophy. Team members also possess special gifts. Examples of special contributions might include memories of travels recorded in journals, photographs, or videotapes; collections of media documentations of dance, theater or musical performances; personal characteristics such as patience or a keen sense of humor; or contacts within an ethnic community. The unique attributes of each collaborator should be explored and utilized to enhance overall team efforts.

In order to effectively and efficiently manage the ongoing operations of interdisciplinary teams, the following must be established:

- meeting times and locations,
- classroom management techniques such as rules regarding student behavior or guidelines for establishing study groups within one or more classes,
- equitable ways to divide out-of-classroom tasks including conferences with students and parents, telephoning, grant writing or locating instructional resources,
- times for peer observation, mentoring, and peer coaching
- evaluation procedures for determining the effectiveness of the team and assessing student outcomes from individual and share instructional activities.

"Collegiality must be linked to norms of continuous improvement and experimentation in which teachers are constantly seeking and assessing potentially better practices inside and outside school....[C]ommitment to improving student engagement and learning must be a pervasive value and concern" (Fullan, quoted in Joyce 1990: 17)

TEACHING AND LEARNING STYLES

When developing multicultural instructional strategies, consideration of the learning styles of students and the teaching style of teachers is advised. Learning styles "refer to the ways in which individuals respond to a wide range of perceptual and intellectual tasks. Teaching style, meanwhile, affects the way the teacher presents information and responds to students in the classroom." (Gollnick and Chinn, 1990:284) When teachers face classes of diverse student populations they inevitably encounter invisible cultural responses to the learning activities they devise, to their own nonverbal body language as well as their personal methodology.

Learning styles vary from culture to culture and teachers need to recognize implications of this diversity. Allport found that in order for people from diverse cultures to come into contact and be mutually respectful, five factors must be present. Three of these are particularly relevant to the multicultural arts classroom environment: 1) the presence of social norms that promote equality and positive relations, 2) intergroup acquaintance among members on a personal basis, and 3) disconfirmation of group stereotypes (1979). To ensure that optimum learning takes place, teachers should address these issues in order to ensure a learning environment capable of promoting student acceptance and understanding. There are encouraging research studies being conducted by the National Arts Education Research Center that begin to illuminate issues of ethnicity and social behaviors in the classroom.

The ever-wider diversity in classrooms throughout the nation will require that teachers begin to study the culture-specific concepts of those they teach. For example, teachers of Hawaiian children would do well to know that Hawaiian children learn better in contextual situations (Varney and Cushner, 1990:90) and that they do best in a "co-operative, companionship, social learning process" (Heard 1990:306) rather than in a didactic instructional format. It is a sign of disrespect to have eye contact with an elder in some cultures yet, in American schools, a child who casts his eyes down when responding to a teacher may be considered insulting or disrespectful. Usage of language, tone of voice, physical stance, use of physical distance or gestures are just a few of the commonplace factors that determine social behavior, including that observed in a classroom. All educators today "must become aware of the integral relationships between cognition, behavior, and affect formed by cultural, contextual and individual experiences" (ibid.: 306).

Many messages are sent through non-verbal communication and culturally based responses to them may vary greatly. Anthropologist Ray Birdwhistell estimates that nonverbal communication accounts for approximately 65% of our face-to-face communication (Birdwhistell, 1981). Flinders further classifies such communication as proxemics (use of space), kinesics (facial expressions, hand gestures and posture, and prosodics (changes in voice tone and rhythm). (1991: 94-98)

Additionally all teachers need to reflect on personal methodologies and teaching styles. Questioning as a prime means of inquiry and learning is still the main methodology for instruction. This method, however, would not achieve optimum learning potential with Native American children, for example, who "prefer holistic or contextual presentations to linear or successive instructional styles (Jordan et al, 1985).

Gollnick and Chinn note that "one of the most widely investigated dimensions of learning style is that of field independence and field sensitivity" (1990: 285). Individuals who are field independent tend to learn regardless of the social setting; in contrast, field sensitive individuals require more of their learning environment. Field independents will be comfortable with individual, competitive activities whereas field-sensitive students will require group projects and a close association with the teacher. Moreover, teacher styles can be mismatched with student styles; if optimum learning is desired, instructors need to be aware of their personal preferred approach and be able to organize and construct lesson activities that meet the requirements of both cognitive styles.

COMMUNITY RESOURCES

Margaret Mead stated, "If we are to achieve a richer culture, rich in contrasting values, we must recognize the whole gamut of human potentialities, and so weave a less arbitrary social fabric, one in which each diverse human gift will find a fitting place." (1928) These sentiments underscore the critical importance of involving the total community and all its assets as key elements in providing multicultural arts education for all children in today's schools. Community involvement actively brings a sense of reality through real life applications to abstracted educational environments. Interaction with the local community provides a practical arena for educators who are seeking to deliver a body of knowledge to students for application in "the real world". Not only can classroom walls be extended into the world beyond the school grounds for enrichment of learning, collaborations with community can bring immediate, tangible, physical and financial rewards to schools. A wealth of resources exists in every community regardless of wealth, size or location; the accessibility and usefulness of such assets is limited only by the creativity and imaginative innovations of arts educators.

According to Charles Fowler:

> Bringing school children of all ages into direct contact with living artists and live performance and exhibition of art can provide students with real experiences of art, help them to understand works of art and how artists create, and enable them to realize the caliber of the creative process ... Rather than being a mere appendage that enriches the in-school arts program, community arts resources should be integrated into the curriculum to extend, enliven, broaden, and deepen it and also to give it a sense of reality and presence that can only come from experiencing the arts as they exist and function in society. (quoted in Katz: 27)

When educators seek resources beyond those that have been traditionally used by schools, how does one access the richness of community? There are a wide range of resources available in

almost every state or community capable of being utilized to assist "teachers in meeting learning objectives, offering opportunities for students to participate in the arts, and helping to illustrate and enliven the non-arts curricula."(Ibid.:69).

The reason for seeking community resources must be clearly defined at the beginning. Regardless of whether the resource is a person, an artifact, or an organization, the purpose for inclusion must be to "reinforce the on-going in-school program. Therefore, having a clear idea about learning objectives and the needs of both teacher and students is critical when selecting resources to bring into the classroom. Enrichment resources must not be merely " extra icing on the cake", but carefully planned, integral components of learning within the classroom.

The following are general objectives that might lead to the search for multicultural resources outside the school:

- to acquire knowledge of the evolution of an art forum
- to study the development of an art form within a historical context
- to observe a demonstration that assists students in making aesthetic judgments
- to develop social skills
- to search for knowledge of the self
- to develop cultural awareness
- to build self esteem (ibid.: 70)

Within each state and local community, the two most obvious resources available to educators are the state and local arts agencies. State arts agencies are usually referred to as state arts councils or commissions and, although organized slightly differently from state to state, generally are responsible for providing support and services to artists and arts organizations throughout the state. Now, due to increased interest in arts education nationally, state arts councils are putting additional resources in this area of activity.

Typical functions of state arts councils include:

- serving as a clearinghouse for information about the arts in state,
- maintaining grant programs of operational and project support for arts institutions,
- maintaining grant programs for individual artists,
- supervising public commissions,
- providing technical assistance to arts organizations and artists,
- conducting statewide planning efforts, and
- coordinating celebrations and awards to promote public recognition of artistic accomplishment. (ibid.:71-72)

Their programs include community development, folk art, collaboration with humanities committees, programs that target minority populations, economic development, tourism, and education. The services of the state arts agencies vary widely, but a wealth of resources exist if educators are willing to research what is available and make wise use of appropriate programs and materials. The arts-in-education director is the most valuable contact for providing information regarding special projects, newsletters, awards programs, etc.

At the state level, a host of other agencies provide opportunities for tapping into cultural communities. Some are obvious and have been traditionally used by educators, but others offer a wealth of seldom used information throughout the state. These include:

- arts organizations such as museums, orchestras, theaters, and dance companies;
- arts education associations,
- local arts councils
- architects and design personnel
- parent-teacher associations,
- school board associations

- state department of tourism,
- Alliance for Arts Education,
- State Education Departments
- Parks and Recreation Departments.
- individual artists

At the community level, arts councils meet the cultural needs of a community by supporting local artists and arts organizations Although the organization of each of these councils differs, generally their functions fall within three major categories: services, programs, and fundraising. Provision of services useful to schools might include:

- regular calendars of events,
- central ticketing
- directories and newsletters,
- library resources,
- management and technical assistance and
- Training opportunities.

Programs that may be coordinated, managed, and presented by local arts councils might offer such opportunities as:

- festivals,
- exhibitions,
- "art in public places"
- touring programs and
- educational programs for the schools.

Since local arts agencies are "politically non-partisan, [t]heir support reflects the diversity of the population they serve--people of all ages, ethnic, and racial background..." (ibid:86) Obviously, they are powerful resources for developing multicultural arts education curricula.

Throughout the community, other resource persons or organizations are abundant. Individual artists--performers, visual artists, craftspersons, writers, architects, or interior designers offer vast areas of expertise that could be an asset to learning situation within and outside of the classroom. Colleges and universities can provide lecturers, performers, demonstrations, or master classes conducted by faculty members or graduate students. The programming of outreach and extension departments could complement components of the arts curriculum. Students could go to these locations for learning experiences outside the school or the school might be the appropriate setting for services provided by university personnel. Not to be forgotten are the traditional museum education programs, social service organizations, and parent or other community volunteers. Businesses such as music stores, printers, arts and crafts galleries, antique shops, banks and corporations also provide insights into the cultural fabric of the community and can provide unique resource opportunities even though they are commercial enterprises.

> Resources abound at the state and local level and help enhance, enliven, and support arts learning. A strong working partnership between those who value the arts and those who value education can provide schools with many of the resources they need to create more dynamic and more comprehensive programs of arts instruction for students at all levels of development. (ibid.:101)

STAFF DEVELOPMENT

"The future culture of the school will be fashioned largely by how staff development systems evolve. How good schools will be as educational institutions--how humane and vital they will be as places to work--will be functions of the energy and quality of the investment in their personnel. Whether better-designed curriculums will be implemented, the promise of new technologies realized, or visions of a genuine teaching profession take form, all depend to a large extent on the strength of the growing staff development programs, and especially whether they become true human resource development systems." (Joyce 1990: xv)

Professional development should reinforce the idea found in the Japanese proverb that "to teach is to learn." If educators can experience and model for students a zest for life-long learning, the consequences of their teaching can have profound effects on students' attitudes toward learning and confidence to explore and to savor the previously unknown. Professional development must provide the time and supportive environment for an individual or team of educators to:

- reflect upon the need to learn and to change;
- gain new insights, knowledge, and skills necessary to introduce change;
- practice and receive on-going feedback on the change implementation; and
- evaluate the results and to begin a new cycle of learning and experimenting with expanded instructional strategies.

The changes which result could range from extending a successful lesson or program to restructuring the philosophy or the content and process for delivery of an entire curriculum. Consequently, professional development time should include:

- individual reflection and research;
- peer observation and/or coaching processes;
- working with departmental, full faculty, or school community groups; and
- working with multicultural arts providers and individuals in the community.

Each individual school site or district will present unique needs, opportunities, and constraints--all of which will continue to evolve as one or more participants or programs change. These characteristics might be identified with informal discussions but are most clearly identified and prioritized with a formal needs assessment such as the Program Quality Review self-study process used in California public schools. Whether the professional development is the result of mandated Federal or state funded programs or developed in response to individualized needs assessment, the results of a successful professional development program based on adult learning theories will include a variety of outcomes. The participants will:

- demonstrate a personal commitment to including the attitudes, skills, and knowledge gained about multicultural arts in their instructional program;
- receive continuous support through an appropriate combination of on- and off-site professional development opportunities. Off-site locations might include private or public cultural institutions or institutions of higher learning;
- receive appropriate resources including planning time, instructional materials, discretionary funds, or facilities to support the change; and
- benefit from formal recognition—praise, public recognition, monetary rewards—as well as through the intrinsic rewards that come with a job well done, a life well lived.

The outcomes anticipated from such professional development activities would include:

- individual growth of participants—knowledge about the arts, processes for curriculum development and implementation, and philosophical insights—for each participant;
- whole group awareness of the need for and development of processes for teaching about multicultural arts schoolwide—within the discrete arts disciplines and across the curriculum
- community awareness of, input into, and support for an enhanced multicultural arts curriculum
- opportunities for all students to experience a meaningful multicultural arts curriculum.

DEVELOPING MULTICULTURAL INTERDISCIPLINARY INSTRUCTIONAL UNITS

Focusing on Units of Instruction

Since interdisciplinary teaching requires extensive periods of time for planning materials that are totally new, a review of the multiple advantages of developing teaching units might serve as a springboard for the development of collaborative instructional materials. The purpose of this planning model is to enable the teacher to assist students in achieving the four objectives mentioned earlier on pages 10-11. The model is just that--an idea for thinking and processing information. It should be remembered that it is just one way of implementing a multicultural arts curriculum in the schools; it can be made more or less complex depending on the needs of the teacher(s) and curriculum. The authors have purposely chosen to keep the model and the examples fairly simple for the widest application of use by readers.

A multicultural interdisciplinary curriculum can assist a teacher in producing such positive outcomes as:

- enabling students to more readily understand interrelationships among key concepts within the context of a cohesive unit
- tailoring formats and instructional strategies to individual student differences and abilities
- offering students a wide variety of tasks to be accomplished within various class groupings or independently
- constructing units to reflect the most current events, supplementary textbooks
- presenting the newest techniques and approaches including multimedia formats

The **Framework for the Analysis of the Arts** presented in Volume II of this series offered a useful tool for educators who are in the process of developing interdisciplinary curriculum units and instructional materials with a multicultural focus. It is presented again in this volume with its explanations as an introduction to the design of interdisciplinary units since it offers an efficient format for the organization of multicultural interdisciplinary approaches. Regardless of cultural origins, any arts experience may be systematically analyzed by means of this framework.

The following chart, the *Framework for Analysis of the Arts* from Volume II (1991), organizes multicultural and interdisciplinary approaches in a format for presenting arts experiences to students. Regardless of its cultural origin, every arts experience may be systematically analyzed through this framework. For example, a Rembrandt painting, a Yoruba bronze and an Australian Aboriginal petroglyph may be described in respect to physical characteristics. Likewise, they may be compared and contrasted regarding cultural function, symbolic significance, environmental context, production technique, etc.

On the left side of the chart is a list of nine categories for analysis, followed by more detailed subcategories. All arts experiences from any culture may be considered from each of the nine categories, depending on the type of response desired from the students. The students can respond to arts experiences by:

- describing
- comparing
- contrasting

FRAMEWORK FOR ANALYSIS OF THE ARTS

	Category	Suggested subcategories and grouping	
DESCRIPTION	Physical Characteristics	Sensory Properties Formal Properties Technical Properties Expressive Properties Function	Material Design Style Subject Matter Common Qualities
	Production Technique	Time/Length/Space Number of Participants Kinesthetic Movement	Stages/Process Tools Materials
COMPARISON	Environmental Context	Geographical Location Physical Geography Human Demographics	Habitation Patterns Ecological Relationships
	Time Perspective	Date Produced Origin of Event and/or Artifact Contemporary Relevance to Society	
	Audience Background	Sex Age Number Occupation Participation/Non-participation	Role Social Relationships Location
	Artist Background	Sex Age Occupation Social Relationships	Community Status Skill Level Training Family Relationships
	Social Context	Foreign/Domestic Individual/Group Opposing/Cooperative	
CONTRAST	Cultural Function	Shelter Food Social Control Explanation of Unknown Family/Kinship	Economic Aesthetic Education Language Play
	Symbolic Significance	Spiritual Play Historical Educational Commemorative	

Before proceeding with the analysis, the teacher (or student) should select:

- one type of analytical response:
  description
  comparison
  contrast

- the discipline(s):
  dance
  theater
  music
  visual arts

- the culture (or cultures) to be analyzed

- the category (or categories)

- the subcategory (or subcategories)

Three examples of the above procedure follow, each using a different Type of Analytical Response:

Example I

• Analytical response type	DESCRIPTION
• Discipline	*Music*
• Cultures	(African-)American
• Categories	Artist's Background Time Perspective
• Subcategories	Social Relationships, Community Status, Contemporary Relevance to Society

Students proceed with analysis. (See Student Activity Flowchart, page 31.)

Example II

• Analytical response type	CONTRAST
• Discipline	*Theater* (Kabuki, Improvisation)
• Cultures	Japanese, American
• Category	Production Technique
• Subcategory	Time/Length/Space

Students proceed with analysis. (See Student Activity Flowchart, page 31.)

Example III

• Analytical response type	COMPARISON
• Discipline	*Visual Arts* (painting, bronze, petroglyph)
• Cultures	European, Yoruba, Australian Aborigine
• Category	Cultural Function
• Subcategory	Shelter

Students proceed with analysis. (See Student Activity Flowchart, page 31.)

The various components of this *Framework* may be used simultaneously or sequentially for more than one:

- type of response
- type of arts experience
- culture
- category

Interdisciplinary analysis might also be undertaken, such as an examination of the geographical and environmental contexts of the arts objects or events. In addition, contrasting arts forms might be analyzed simultaneously.

This *Framework*, therefore, can be used for several purposes by teachers to:

- examine the teacher's own knowledge/orientation
- develop lesson plans for arts experiences
- determine possible directions for extensions of lesson plans
- provide guidance for students during the creation of products/performances.

The *Framework* will provide students with:

- a visual/conceptual construct for studying the elements of a multicultural arts experience
- a basis for demonstrating the similarities and differences of the arts in diverse cultures
- an illustration of the diverse opportunities that are available for an interdisciplinary approach to analysis.

Some sample combinations from the *Framework* are:

- *Music* examples from Asian, Oceanic and Native American cultures
  COMPARED with respect to:
  - artist's background
  - social context

- *Dance* examples from one Latin American culture
  COMPARED with respect to:
  - time perspective
  - symbolic significance

- *Drama* examples from four Asian and Pacific Rim cultures
  CONTRASTED according to:
  - cultural function

- *Visual arts* examples from two African and two European cultures
  DESCRIBED according to:
  - physical characteristics
  - environmental context
  - production technique

The following guidelines will facilitate any analysis:

- Start with simple analyses and build to more complex ones as students' skills increase.

- Match the complexity of the analysis (i.e., the number of categories used) to the grade level capabilities of the students.

- Choose response types and categories to fulfill the requirements of specific goals, objectives and evaluative expectations.

However, it is important to remember that:

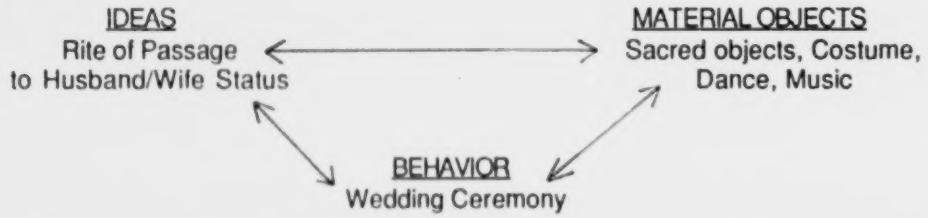
- Analytical tasks may be divided among individual students or cooperative groups to facilitate both breadth and depth of analysis.

- As a result of the analytical process, the teacher and/or students may develop new category elements.

In addition to using the framework for developing lessons which lead to analysis, units of study might result in student creation of products by "working in the style of," or "with materials and techniques of" specific cultures, etc.

For example, after analyzing the European painting, Yoruba bronze, and Aboriginal petroglyph cited above, students should select one or more cultures and categories (e.g., "explanation of the unknown" and "commemorative"). Using the information they gleaned from their analysis, they could create visual works according to the rules of the selected cultures. Therefore, through production, students are offered a means of demonstrating their understanding of the analytical portions of the lesson.

Analysis and creativity are complementary activities, not only for peoples and cultures but also for teachers and students. Framework for Analysis of the Arts (page 18) and The Creative Dimension (page 23) may be used for analysis or study and to plan lessons leading to art works created by students. A way to examine how art forms are created within a society is illustrated below (The arrows indicate the reciprocal flow of influence from one cultural component to another.):



Behavior flows from cultural norms as a society's values are established by its cultural expressions. Every society has some way of formalizing its rituals; for example, the passage from single to married status. Though the specific rituals of marriage vary from society to society, all have some type of behavior and material objects associated with the process.

The IDEA of this passage in American society is validated by BEHAVIORS, one of which is conducting a wedding ceremony. The MATERIAL OBJECTS accompanying this rite of passage typically include a religious or legal document, gifts, food, music, dance, decoration, a specific site which has religious or other significance, ceremonial objects, etc. In other societies, the particular cultural rules and guidelines are different, but still exist. In addition, these rules and guidelines tend to change and evolve over the years, by cross-cultural contact and/or by the innovation of individual participants in the ceremony. These modifications often reflect the results of the creative artistic process and its manifestations within society.

An example might be the universal need for clothing and body ornamentation—forms of shelter. In American society, clothing serves the function of protection from weather during certain seasons. During the warm summer months, little or no clothing is required by climatic conditions yet rules and guidelines of behavior dictate that some type of clothing be worn whenever a person appears in public. Hence, protection from the elements is just one function of clothing.

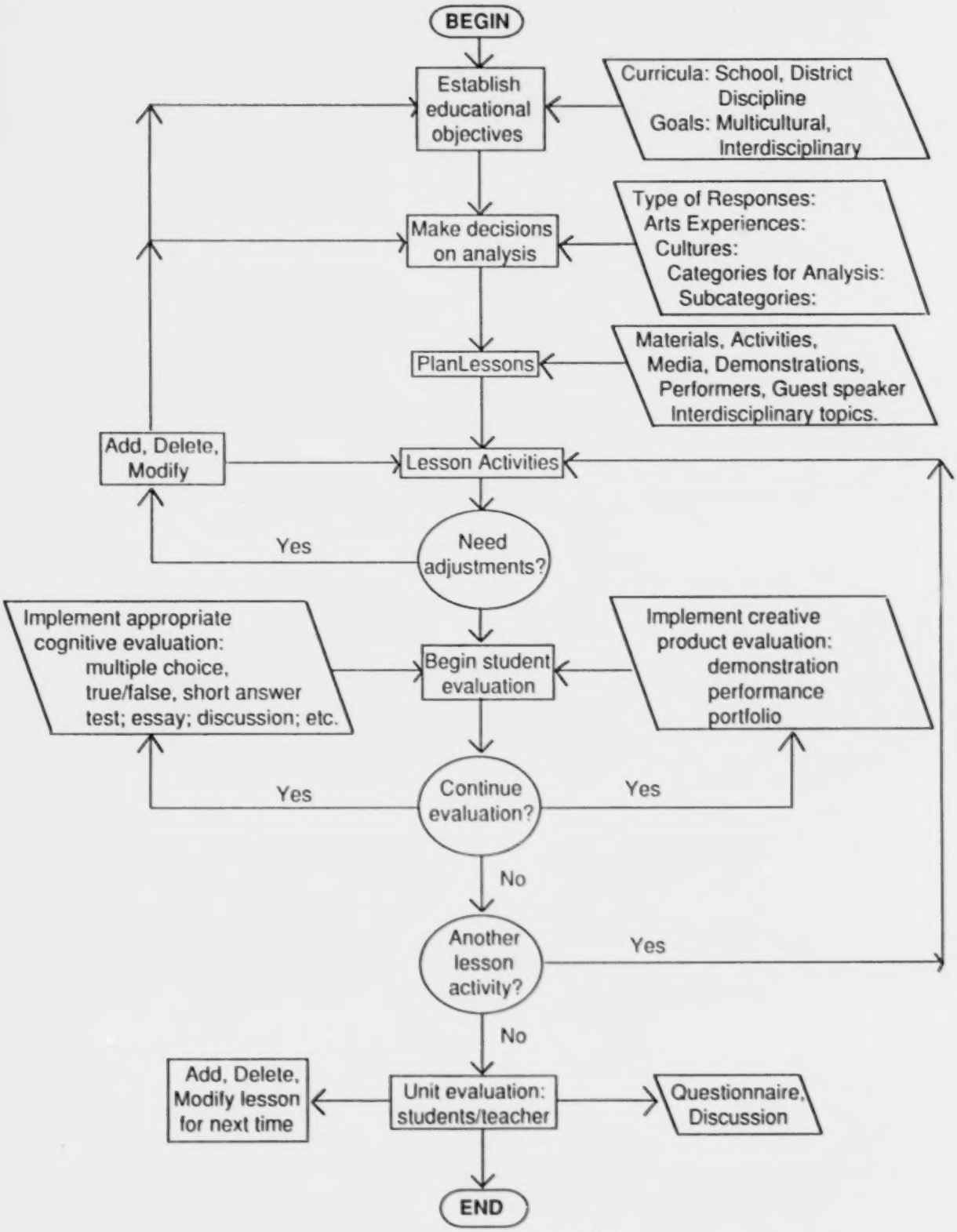
Another function is that of providing an opportunity to demonstrate group identity. Team members of social and athletic groups devise new visual designs, such as logos, to symbolize their group purpose and philosophy. Not only do legitimate members wear the symbols but so do non-members; for example, children often wear team jerseys of professional football teams. Their purpose in doing so can be from a desire to attach themselves to that identity or to simply wear clothing that is different from those around them (being the first to wear a popular rock group's latest tour T-shirt). On the other hand, some people dislike sharing a common identity with recognizable groups; such individuals strive to find new combinations of clothing design and materials to symbolize their identity or independence.

In the Yanamamo society of the Amazon Basin, the rules of culture necessitate only the wearing of a string of beads about the waist in order for both men and women to be properly dressed. Necklaces, earrings and body paint in many innovative designs serve to complement this minimum requirement for dress. However, given the Yanamamos' increasing contact with more clothed contemporary societies and cultures, they have chosen new materials and designs to enhance their personal and group identity. Therefore, the reasons for specific Yanamamo clothing are becoming similar to those in other societies.

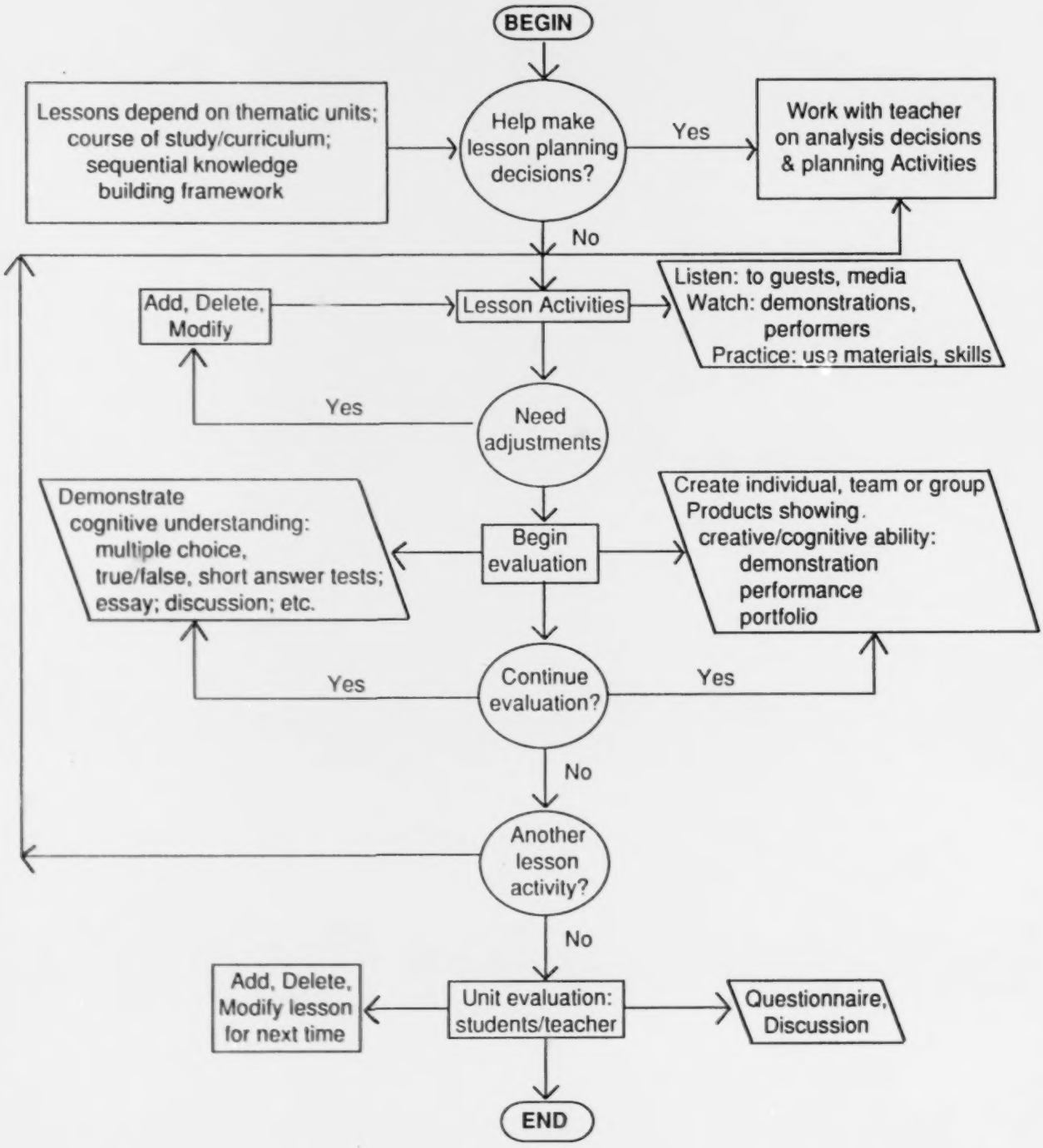
This whole topic in Western society is called 'fashion.' However, when it is viewed through the concepts of culture and the creative process, clothing design in Western society can be analyzed in the same way as clothing design in any society. Furthermore, this example illustrates change in an element of culture.

Even for teachers with experience in developing curriculum, the development of an interdisciplinary and/or multicultural program is challenging. Two common methods for developing interdisciplinary curricula are: cooperative planning of units among designated subject area teachers or fusing separate courses into a unified course taught by two or more teachers. The two charts on the following pages will assist teachers and students regardless of the method employed:

UNIT PLANNING FLOWCHART



STUDENT ACTIVITY FLOWCHART



Developmental Steps: A Model for Interdisciplinary Multicultural Units

This volume has added the dimension of connecting arts experiences to other disciplines. In order to ease the daunting task of integrating materials with a multicultural focus across disciplines, a planning model can facilitate collaborative efforts. The model offers an outline or format for framing and processing information regarding content and serves as a reminder of major components to be included in a unit of study.

Organizing interdisciplinary multicultural units involves six component steps:

STEP 1. selecting a central focus or theme and the culture(s) to be considered
STEP 2. determining the specific disciplines and content, using the *Framework for Analysis of the Arts* (on page 25)
STEP 3. choosing the various disciplines using the categories provided within the format of the *Framework for Analysis of the Arts*
STEP 4. developing guiding questions based on categories selected for establishing connections
STEP 5. designing activities based on guiding questions and teaching /learning objectives
STEP 6. assessing student and teacher progress--both formative and summative measures should be utilized

Step 1: Selecting the Focus or Theme

The selection of a central focus or organizing idea is critical since it unifies and demonstrates the relevance of the discrete disciplines to be used within any unit of study. This focus must be appropriate to the general curricular goals, must have broad application potential for specific discipline development and must be capable of being investigated from different perspectives. Methods for selecting a focus of theme could include:

- Researching a new area or combination for study
- Holding brainstorming sessions to develop ideas
- Choosing a focus from existing curricula of one or more of the team teachers

D.N. Perkins describes a central focus or theme as a "kind of lens through which to look at different subject matters" and suggests some general criteria for selection. A lens "applies broadly...pervasively...discloses fundamental patterns ... reveals similarities and contrasts...and fascinates" (Perkins, in Jacobs, 70-1). Concepts or ideas, themes, problems and events offer possibilities for unit focal points. Some examples of the type of organizing concept might be:

- Pattern
- Traditional vs. Modern
- Celebration of Holidays
- Sight and Sound
- Rites of Passage
- The Role of Masks in Cultures

Since one of the major issues in multicultural education is a definition of *American Culture*, this topic has been selected for the development of a sample interdisciplinary multicultural unit. The following list provides the type of key political and societal concepts that emerge from

discussions of American culture in the literature:

- Freedom
- Equality
- Opportunity
- Justice
- Individualism
- Materialism & Consumption
- Contemporary vs Historical
- Youth vs Age
- Traditional vs. Modern

Although any of the concepts given in the preceding list could be used in the model, the authors selected *Traditional vs. Modern* as the focal point for a step-by-step development of a model interdisciplinary unit centering on the American quilt.

To provide direction for the focus of the unit, the next task within Step I is the choice of one or more of the three types of analysis from the *Framework for Analysis of the Arts*: DESCRIPTION, COMPARISON OR CONTRAST (see page 25). In order to follow the analysis, all three, DESCRIPTION, COMPARISON and CONTRAST were utilized for the examination of traditional and modern aspects of American quilts.

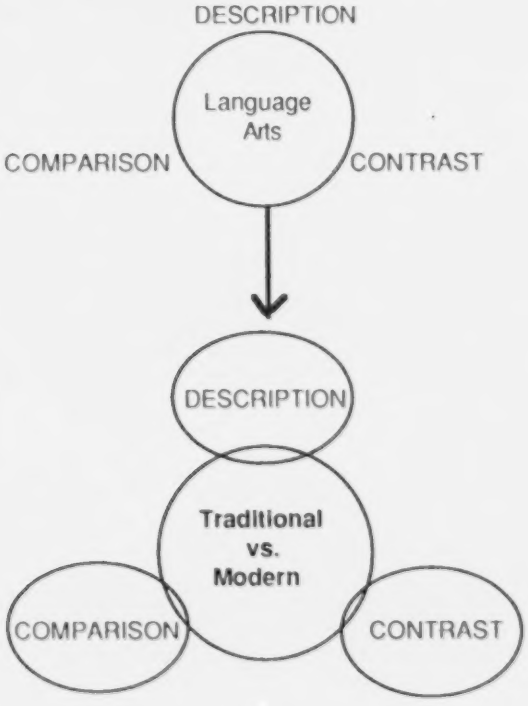


CHART : STEP ONE

Step 2: Determining the specific disciplines and content

Teaching team members will work collaboratively through idea-generating activities such as brainstorming sessions to determine specific disciplines to be used to address the unit focus, *American culture*. The following issues should be considered at this time during the planning process:

- Teacher Specializations
- Student Attitudes
- Time Constraints
- Available Budget
- Community Resources
- Scheduling
- School Population
- Physical Environment

For purposes of demonstration within the sample unit, "Traditional and Modern American Quilts" the disciplines of music, visual arts, social studies and literature were selected. Obviously, the possibilities for the inclusion of multiple disciplines is limited only by the expertise and resources of the participants.

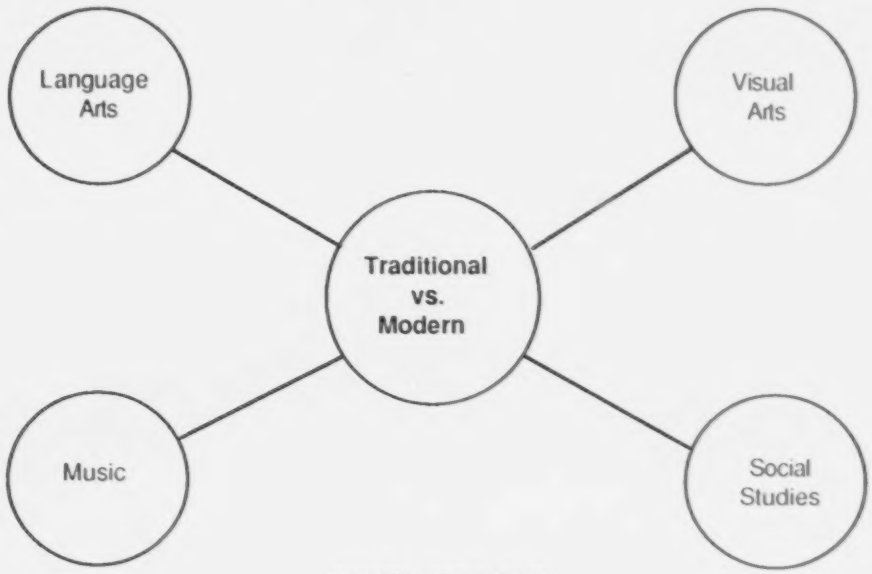


CHART : STEP TWO

Step 3: Connecting the Various Disciplines

Having selected the disciplines for consideration within the unit, team members will then decide which categories of analysis will be selected to make connections between subject areas. The categories for possible selection are found within the format of a *Framework for Analysis of the Arts* on page 25. Arts experiences from any culture may be analyzed through the use of this framework.

The categories chosen initially for use in the interdisciplinary unit model were cultural function, physical characteristics, production techniques and time perspective were chosen.

Teachers should use idea generating activities such as brainstorming sessions to select the specific disciplines to be used to address the focus. Consideration at this time should be given to:

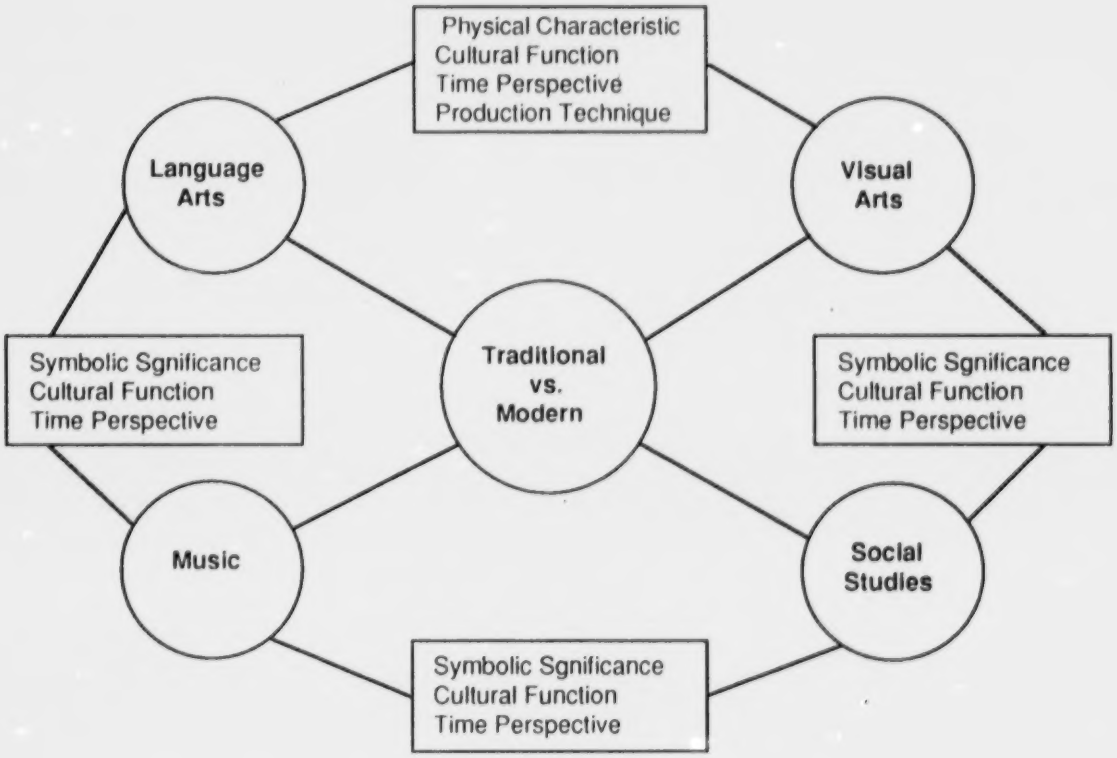


CHART THREE

Step 4: Developing Guiding Questions Based on Categorical Connections

Within the development of questions to guide an interdisciplinary unit of study, several practical considerations emerge:

- How much time is available for team planning/research?
- How many periods/weeks will the instructional unit take?
- Are there any constraints within the mandated curriculum to consider?
- Which levels of cognition (knowledge, comprehension, application, analysis, synthesis, evaluation) will be emphasized?
- How many questions are needed for the most logical and comprehensive development of the theme?

To ensure that unit planning includes the incorporation of higher order thinking processes, critical and creative thinking, some model of cognition such as B.S. Bloom's (1956) taxonomy should be used in the formulation of guiding questions. According to Hamblen,

> For problem solving, critical thinking, and inquiry learning...active discussions between teachers and students are essential. Questions, when properly framed, foster student involvement and self-initiated learning...If various types of discussions are to be an integral, ongoing part of art instruction and if these discussions are to actively promote critical thinking skills, teachers need to learn effective questioning strategies... (1984:12-4)

In the development of appropriate and challenging questions for teacher and student use, Hamblen (ibid. 41-50) developed a comprehensive art criticism questioning strategy based on Bloom's taxonomy. The following excerpted chart offers an underlying strategy for questioning:

Category	Key Word	Process	Question Words
Knowledge	remember	repeating from memory	who, what, when where, list, name, define, recall, identify, recognize, remember, locate
Comprehension	understand	rephrasing, comparing information	rephrase, compare, contrast, describe, explain, use your own words, translate
Application	solve	problem solving in a new situation using appropriate principles, rules, concepts, etc.	apply, solve, classify, choose, sort, employ, what is, report, record, list
Analysis	order	identifying logical order of components	analyze, conclude, decide, why, give reasons, identify, describe method, support, how relate, categorize, classify, survey
Synthesis	create	combining known components into a new idea, plan, etc.	create, develop, design, synthesize, devise, improve upon, imagine, suppose, predict, what if, how, combine, estimate, hypothesize
Evaluation	judge	forming a judgment or opinion based on specified criteria	judge, evaluate, assess, validate, decide, give opinion, debate, argue, discuss, choose, recommend

(Hamblen 1984:47)

CHART FOUR

Since the categories from a *Framework for Analysis of the Arts* were used in Step 3 to make connections between the disciplines, a guiding question to link language arts, social studies and the visual arts might be:

A. How has the traditional function of the quilt changed over time?

Using a taxonomy of cognitive levels, one can see that question A involves *analysis*. The connecting category between social studies and the visual arts are cultural function and time perspective.

Linkages among social studies, visual arts and literature (language arts) might be investigated by means of the following:

B. Explain how the traditional roles of women have changed over time and have these changes been symbolically depicted through the medium of the quilt?

The cognitive levels of these queries are *comprehension* and *analysis;* the connecting categories between the different disciplines are time perspective, symbolic significance, artists' backgrounds and environmental context.

Linkages between visual arts and music could be investigated through a question such as

C. How does African-American use of improvisation in adapting quilt patterns relate to African-American musical improvisation?

The level of cognition addressed by this question is analysis; physical characteristics and cultural function are connections between the different disciplines.

A further linkage among visual arts, social studies and literature could be investigated by asking:

D. Evaluate the different ways that quilt images have been used as "narrative" to preserve history through the medium of visual arts and literature.

This guiding question is one of *synthesis* and *evaluation*; time perspective and symbolic significance are connections between the different disciplines.

GUIDING QUESTIONS AND LEVELS OF COGNITION

CATEGORY	KNOWLEDGE	COMPREHENSION	APPLICATION	ANALYSIS	SYNTHESIS	EVALUATION
TIME PERSPECTIVE		B		A	D	D
CULTURAL FUNCTION				C		
SYMBOLIC SIGNIFICANCE		B			D	D

Using the grid on the previous page, plot the levels of cognition for each guiding question developed. As examples purposes, three categories from the unit are illustrated. The grid is a useful way to track the various levels that have been chosen for the unit. Lower level questions will be found at the left side of the grid; higher level questions will be placed at the right side of the grid. If the questions are charted mostly on the left side, the unit will tend to offer simply factual but superficial learning experiences rather than those capable of promoting synthesis and evaluation of information. To challenge students, questions should be designed sequentially to span the entire range of learning levels. The grid is merely a tool for use in evaluating the development of guiding questions.

Step 5: Designing Activities Based on Guiding Questions and Teaching/Learning Objectives

After creating and assessing guiding questions, teachers should use resulting questions to plan activities which will lead students to the desired outcomes. The following should be considered within the design of teaching/learning activities:

- what kinds of activities encourage creative, critical thinking?
- how can a lesson be tailored to promote critical thinking?
- how can problem solving be use to facilitate the achievement of objectives?
- what teaching techniques should be employed?
- how will student be grouped for learning among the disciplines?

Within the development of instructional activities, teachers should remember to design learning experiences that will allow students to meet the overall objectives of multicultural arts education which seeks to :

- help students gain insights into human nature
- develop a deeper understanding and appreciation of each individual's culture as well as the cultures of others
- develop an understanding of the arts as reflections of human expression as well as social and technological developments
- promote intellectual growth that can be fed by curiosity, creativity and inquiry among diverse disciplines.

Step 6: Assessing Student and Teacher Progress

Since interdisciplinary teams are often inexperienced in writing and teaching collaborative units, specific evaluation measures may be delayed until near the completion of the unit. As teachers and students work through learning materials, formative evaluation through continuous reflection and discussion can be useful as guidance for more formal assessments which should evolve toward the completion of the unit. Time should be allowed for evaluation and assessment of successes and problems; revision and expansion of unit plans should take such measures into consideration.

Interdisciplinary team teaching can be difficult at first but the rewards clearly justify the investment of time and effort to depart from the traditional curricula of the school. According to Jacobs (1989), positive benefits accrue to both teachers and students. For teachers:

- More sharing is apparent; as is a sense of pride and accomplishment;
- [They]...are more open to questions and have discovered that good teaching is not presenting information but "getting out of the way" of students' learning; [and]
- [There is] renewed interest and enthusiasm for school. (1989:50)

Teachers, in turn, report that students who are involved in interdisciplinary learning:

- Remember more, believe what they have to contribute is important;
- Participate more fully in class activities:
- Appreciate the strengths and talents of their classmates; [and]
- Have a renewed interest and enthusiasm in school. (Ibid.: 50)

Introduction to The Lesson Plans

Throughout American school systems, innumerable methods exist for creating and implementing units and lessons plans. Most often school districts require specific formats for teachers to follow. Since it is the intent of the authors to serve the widest audience of educators (no less the disparate ages, levels and abilities of the students in their charge) no single format is endorsed. Instead, lesson content is offered in a generalized structure that allows individual teachers to tailor the material to the context of a specific class or group of students.

Sample lesson plans follow. Although some of the lessons are specific to a single arts discipline or ethnicity, the authors of this volume decided to offer lessons that could lead readers to ways of thinking about multicultural and/or interdisciplinary presentations rather than to provide extensive lists of resources by ethnicity. It is even possible (and teachers should be encouraged) to use examples from different art disciplines to fulfill many of the lesson objectives which follow.

A method of analysis and suggested categories for analysis derived from the Framework for Analysis of the Arts on page 18 are provided. The teacher or student may select as many subcategories as are necessary to meet their needs.

Since the arts provide the *raison d'être* for this volume, the authors chose terms related to the arts as topic headings. Therefore the content of each lesson will be outlined as follows:

A. The Lesson Concept will be referred to as:
The Big Picture

B. The Introduction (including background references, skills and materials) will be referred to as:
Mounting the Production

C. The Instructional Strategies will be referred to as:
Through the Frame

D. Subsequent follow-through will be referred to as:
The Next Act

These are practical applications and should prompt the reader to adjust the suggestions to personal applications.

INTERDISCIPLINARY UNIT I
FOCUS: Stitches in Time—Traditional and Modern American Quilts

LESSON PLAN 1

Categories for Analysis of Arts:	
Analytical Response Type	**CONTRAST** **COMPARISON** **DESCRIPTION**
Disciplines	Visual Arts, Literature, Social Studies
Cultures	American
Categories	Physical Characteristics Production Technique Cultural Function Time Perspective
Subcategories	Shelter, Family/Kinship, Aesthetic Function, Subject Matter, Tools, Materials

Guiding Question
How has the function of the quilt changed over time? Why?

The Big Picture
To explore how the medium of the quilt has changed over time. Creative expressions of quilt images will be examined in the disciplines of the visual arts and language arts.

Mounting the Production
Students will be introduced to various images of quilts through slides and prints from various resources. Applications to verbal images of the quilt in relation to traditions will be provided through the use of the poems entitled "*My Mother Pieced Quilts*" by Mexican-American author Teresa Palomo Acosta.

Materials/Resources
Local quilt makers and assorted quilts

Suggested references:

Grudin, Eva Ungar. *Stitching Memories: African-American Story Quilts.* Williamstown, Massachusetts: Williams College Museum of Art, 1990.

Timby, Deborah Bird. *Ed. Visions: Quilts of a New Decade.* San Diego, CA: 1990.

Ettinger, Linda F. and Elizabeth Hoffman. "Quilt Making in Art Education: Toward a Participatory Curriculum Metaphor." *Art Education,* 43 (4) July, 1990.

Bresenthan, Karoline Patterson and Nancy O'Bryant Puentes. *Lone Stars: A Legacy of Texas Quilts. Volumes I and II,* Austin TX: University of Austin Press, 1990.

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Acosta, Teresa Palomo. "My Mother Pieced Quilts." *Festival De Flor Y Canto, An Anthology of Chicano Literature*, University of Southern California Press, 1975.

Walker , Alice. "Everyday Use," *African American Literature; Voices in Tradition*, Austin, TX: Holt, Rinehart and Winston, Inc., 1992

Through the Frame

Students will examine actual quilts and various visual reproductions from different cultures and time periods, focusing particularly on change throughout different time periods. They will compare images discovered in visual images to those created verbally in the poem "My Mother Pieced Quilts" by Teresa Paloma Acosta. Family quilts will be brought to class and traditions shared. Discussion will focus on the categories and subcategories outlined in the chart above. Students will create their own quilt images in selected media - visual arts or literature or both. Student may choose to work individually to design single works or work collectively to produce a large quilt which has a thematic unity.

The Next Act

Students will assess the outcomes of their analysis. How has the role of the quilt changed over time? Will these changes continue, if so, how? Project what the quilt might be in 2050. How will materials, tools, subject matter be different? What might the term "family" mean at that time?

INTERDISCIPLINARY UNIT I
FOCUS: Stitches in Time—Traditional and Modern American Quilts

LESSON PLAN 2

Categories for Analysis of Arts:	
Analytical Response Type	**CONTRAST** **COMPARISON** **DESCRIPTION**
Disciplines	Visual Arts, Language Arts, Social Studies
Cultures	American African-American and Mexican American
Categories	Time Perspective Symbolic Significance Artist Background Environmental Context
Subcategories Social	Historical, Family Relationships, Role, Relationship, Contemporary Relevance to Society

Guiding Question
Explain how the traditional roles of women have changed over time, and how have these changes been symbolically depicted through the medium of the quilt?

The Big Picture
Students will continue the investigation of the medium of the quilt through comparative analysis of visual arts exemplars, literary selections within historical and social contexts. The changing role of women in America will be examined as depicted in literature and the visual arts.

Mounting the Production
Changes in traditional roles of American women are depicted in Alice Walker's short story, "Everyday Use." Students will compare the images described in Walker's short story to those in Acosta's poem, "My Mother Pieced Quilts." Comparisons will also be made to visual images of quilts from different time periods.

Materials/Resources
Local quilt makers and assorted quilts

Suggested references:

Grudin, Eva Ungar. *Stitching Memories: African-American Story Quilts.* Williamstown, Massachusetts: Williams College Museum of Art, 1990.

Timby, Deborah Bird. *Ed. Visions: Quilts of a New Decade.* San Diego, CA: 1990.

Bresenthan, Karoline Patterson and Nancy O'Bryant Puentes. *Lone Stars: A Legacy of Texas Quilts. Volumes I and II,* Austin TX: University of Austin Press, 1990.

Ettinger, Linda F. and Elizabeth Hoffman. "Quilt Making in Art Education: Toward a Participatory Curriculum Metaphor." *Art Education*, 43 (4) July, 1990.

Acosta, Teresa Palomo. *Festival De Flor Y Canto, An Anthology of Chicano Literature*, University of Southern California Press, 1975.

Walker , Alice. "Everyday Use," *African American Literature; Voices in Tradition*, Austin, TX: Holt, Rinehart and Winston, Inc., 1992

Through the Frame
The image of the quilt is used in both contemporary literary selections. Students will analyze how the two media are used by contemporary women authors of different cultural origins as a means for describing traditions and family/social situations in different ways. Comparative studies will be made to the visual images of African-American story quilts as preservations of historical record, family heritage, and cultural tradition. Each situation will be discussed in relation to social/historical situations described.

Discussions and research into ideas encountered will serve as additional foundation for the formulation of plans for the creation of personal quilts.

The Next Act
Students will evaluate the process of looking at a traditional medium -- the quilt-- through various lenses. Applications of information gathered will be made to personal situations. Students will write or record visually their reactions to the change in traditional roles of women as recorded in quilts images. Have the roles of men also changed? Was there any reference to male figures in the literature or visual art selections? If the roles of men have changed, how have they changed? Students will continue to speculate in what such changes might implicate for families of the future.

INTERDISCIPLINARY UNIT I
FOCUS: Stitches in Time—Traditional and Modern American Quilts

LESSON PLAN 3

Categories for Analysis of Arts:	
Analytical Response Type	**CONTRAST** **COMPARISON**
Disciplines	Visual Arts and Music
Cultures	American
Categories	Physical Characteristics Cultural Function
Subcategories	Aesthetic, Common Qualities, Formal Properties

Guiding Question
How does African-American use of improvisation in adapting quilt patterns relate to analysis of musical improvisation?

The Big Picture
Students will explore variations from traditional style and pattern in quilt design through the use of improvisation by African-Americans.

Mounting the Production
An introduction to the idea of improvisation in quilt design will be provided through a segment of the videotape series entitled "African American art: Past and Present." Reading and O'Reilly, Wilton Productions, 1992.

Materials/Resources
Local quilt makers and assorted quilts

Musical selections that involve improvisation such as jazz

Suggested references:

Grudin, Eva Ungar. *Stitching Memories: African-American Story Quilts.* Williamstown, Massachusetts: Williams College Museum of Art, 1990.

Timby, Deborah Bird. *Ed. Visions: Quilts of a New Decade.* San Diego, CA: 1990.

Ettinger, Linda F. and Elizabeth Hoffman. "Quilt Making in Art Education: Toward a Participatory Curriculum Metaphor." *Art Education* , 43 (4) July, 1990.

Bresenthan, Karoline Patterson and Nancy O'Bryant Puentes. *Lone Stars: A Legacy of Texas Quilts. Volumes I and II,* Austin TX: University of Austin Press, 1990.

The Smithsonian Collection of Classic Jazz , P6 11891

Through the Frame
Patterns of improvisation in music utilizing examples of *Porgy and Bess*/(Gershwin) "It aint necessarily so" call and response will be heard and analyzed. Patterns of quilts will be examined and discussed to clarify the concept of improvisation. Analyses and comparisons will be made to appropriate musical selections. Students will create visual and/or musical patterns involving improvisation.

The Next Act
Students will critique and evaluate their own productions as well as those of their peers. The ways in which one arts form translates or transfers to another will be analyzed and discussed. Could the same techniques or processes used for improvisation be applies to alterations in the beat or rhyme in a poem?

INTERDISCIPLINARY UNIT I
FOCUS: Stitches in Time—Traditional and Modern American Quilts

LESSON PLAN 4

Categories for Analysis of Arts:	
Analytical Response Type	**CONTRAST** **COMPARISON** **DESCRIPTION**
Disciplines	Visual Arts Language Arts and History
Cultures	American
Categories	Symbolic Significance Time Perspective
Subcategories	Historical, Commemorative, Date Produced, Origin of Event/Artifact, Contemporary Relevance to Society

Guiding Question
Evaluate the different ways that quilt images have been used as "narrative" to preserve history through the medium of visual arts and literature.

The Big Picture
Students will examine the literary and visual selections used throughout this unit as examples of "narrative" records of history.

Mounting the Production
For discussion, slides, prints and actual examples of quilts will be used in addition to literary selections by Alice Walker and Teresa Paloma Acosta. Contemporary examples such as the Aids quilt that is currently touring the country will be included for discussion.

Materials/Resources
Assorted quilt, slides prints

Suggested reading for reference:

Grudin, Eva Ungar. *Stitching Memories: African-American Story Quilts*. Williamstown, Massachusetts: Williams College Museum of Art, 1990.

Timby, Deborah Bird. (Ed.) *Visions: Quilts of a New Decade*. San Diego, CA: 1990.

Ettinger, Linda F. and Elizabeth Hoffman. "Quilt Making in Art Education: Toward a Participatory Curriculum Metaphor." *Art Education* , 43 (4) July, 1990.

Bresenthan, Karoline Patterson and Nancy O'Bryant Puentes. *Lone Stars: A Legacy of Texas Quilts. Volumes I and II*, Austin TX: University of Austin Press, 1990.

Asosta, Teresa Palomo. *Festival De Flor Y Canto, An Anthology of Chicano Literature*, University of Southern California Press, 1975.

Walker , Alice. "Everyday Use," *African American Literature; Voices in Tradition,* Austin, TX: Holt, Rinehart and Winston, Inc., 1992.

Through the Frame

Students will discuss the various selections regarding narrative content. How many personal stories are depicted in the visual and verbal images of the various artists? How do these narratives relate to the creator's personal history? How is heritage preserved through quilts, poems, or short stories examined? Are the written images of Acosta's poem vivid enough to be translated into visual respresentations? Students will create their own quilts using a choice of various concepts and ideas studied throughout the unit. Finished products may be done individually or in small groups.

The Next Act

An evaluation of traditional and modern ideas as related to individual students' family histories will be done through writing or oral discussion. Students will evaluate the process of looking at a traditional American art form-- the quilt-- through multiple lenses and project how this kind of study might be beneficial for other topics. Teachers and students will evaluate finished quilts and share them with family and community friends along with "narrative" versions of the study process.

INTERDISCIPLINARY UNIT II
FOCUS: Inhabitant of Outer Space

LESSON PLAN 1

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTION**
Discipline	Science, Visual Arts, Music, Social Studies
Cultures	Imaginary
Categories	Environmental Context Cultural Function Symbolic Significance Physical Characteristics
Subcategories	Play, Historical, Social Control, Economics, Family/Kinship, Geographical Location, Habitation, Patterns, Function, Material, Design, Style

Guiding Question
Given the requirements of living in other environments in outer space, what could the resulting life forms be like?

The Big Picture
Student groups are to create and design and alien life form using cardboard, building materials, found materials and a variety of media. The alien form must incorporate each group member's face or head within the design. The form must be freestanding and portable, easily stored and semi-permanent.

Mounting the Production
Resources/Materials
Large pieces of cardboard
Various art media
Keyboard synthesizers for creative sounds and musical production

Hartman, William K., Ron Miller, Pamela Lee. *Out of the Cradle: Exploring the Frontiers Beyond Earth* New York: Workman's Publishing, 1984.
Horowitz, Norman H. *To Utopia and Back: The Search for Life in the Solar System.* New York: 1986.
McAleer, Neil. *The Omni Space Almanac.* New York, Pharos Books, 1987.
Nichols, Peter. *The Science in Science Fiction.* New York: Knopf, 1983.

To Boldly Go...videotape of Voyager probe exploration of the solar system.

Voyager Gallery Volume I. Optical Data (Laserdisc)
Voyager Odessy. Lumivision (Laserdisc)
Planetscapes. Optical Data (Laserdisc)

Through the Frame
Procedures/Processes
Each project should include the following:

1. A free standing alien form:
   - must include each group member's face — 25 points
   - must be semi-permanent — 25 points
   - must be portable and easily stored — 50 points

2. Artistically speaking, the project must:
   - include surface treatment that is high contrast — 25 points
   - include surface treatment that is detailed — 25 points
   - be visually original (not taken from Star Wars, comic books, etc.) — 50 points

3. Musically speaking, the project must:
   - include an original song sung by the group of their alien — 50 points
   - include the majority use of half or whole steps in its construction melodically speaking — 25 points
   - include the singing of two part half or whole steps in its construction — 5 points

4. Each group member must write a description of their alien including: — 100 points
   - what their home planet is like
     - including climate, technological level, location relative to the Earth
   - what their culture is like
     - including social relationships, family relationships, quality of life, etc.
   - reasons for exploration of space

Each group must assign the following/functions:
1. Recorder: writes down ideas and outline of project
2. Art Director: in charge of artistic design and construction
3. Music Director: in charge of musical design
4. Narrator: gives narration of alien for presentation
5. Checker and Encourager: tries to encourage all members and checks off participation

Each individual will turn in an outline and description of their work — 100 points

The Next Act
Evaluation and Extensions
Students work will be evaluated by the teachers.

Presentation will be videotaped for later viewing, and debriefing by class.

INTERDISCIPLINARY UNIT II
FOCUS: Inhabitant of Outer Space

LESSON PLAN 2

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTION**
Discipline	Science, Visual Art, Music, Social Studies
Cultures	Imaginary
Categories	Environmental Context Cultural Function, Symbolic Significance Physical Characteristics
Subcategories	Play, Historical, Social Control, Economics, Family/Kinship, Geographical Location, Habitation, Patterns, Function, Material, Design, Style

Guiding Question
Given the requirements of living in the Martian environment, what would a colony from Earth be like?

The Big Picture
To design a self-sustaining habitat for humans on the planet Mars.

To generate products which explain the operation of the habitat and the students' simulated experiences living there.

Mounting the Production
Resources/Materials

Allen, John *Biosphere 2: The Human Experiment,* New York: Penguin, 1991.
Hartman, William K., Ron Miller, Pamela Lee *Out of the Cradle: Exploring the Frontiers Beyond Earth* New York: Workman's Publishing, 1984.
McAleer, Neil *The Omni Space Almanac.* New York, Pharos Books, 1987.
Spitzer, Cary R. (ed.) *Viking Orbiter Views of Mars.* Washington D.C.: NASA, 1980.

Destination Mars! CompuTeach. (Computer simulation in Apple IIGS and MS-DOS formats.)
Great Solar System Rescue. Tom Snyder (computer and laserdisc simulation, includes computer-enhanced close-ups of Mars geography)

Planetscapes Optical Data (Laserdisc)

Computer drawing and multimedia programs (for designing and presentations)

Various art and drafting materials

Video camera (for dramatization of simulation experiences and product presentations)

Through the Frame
Procedures/Processes
Students will simulate members of a planning and design team for a Mars habitat who will be among the first people to colonize Mars.

Process steps will include:

1. Research background video and written information on Mars.

2. Brainstorm for environmental problems.

3. Brainstorm for habitat requirements on Mars and for transportation to Mars (include social factors as well).

4. Establish design teams for meeting the requirements.

5. Design the habitat and the necessary social organization for carrying it out.

6. Present preliminary ideas for teams for recommendation and approval by the entire class.

7. Present final design ideas (an integrated presentation that is videotaped, in costume, and dramatized works well).

The Next Act
Evaluation and Extensions
Teachers and students will evaluate projects according to criteria developed by the class, which would suggest the designs' ability to sustain human life in the habitat.

Discussion of the analogy of the Mars habitat to Earth (reference could be made to the Gaia hypothesis, Spaceship Earth, ecology, etc.) would be worthwhile.

Discussion of what kind of life might be able to evolve on Mars and other planets could ensue as a lead-in to the next unit activity. What are the environmental requirements that produced life on Earth as it is? What are the environmental conditions on other planets (even outside our solar system) that might produce life quite different from ours? What would such life forms be like?

INTERDISCIPLINARY UNIT III
FOCUS: Art Forms of Indigenous Americans

LESSON PLAN 1

Categories for Analysis of Arts:	
Analytical Response Type	**COMPARISON**
Discipline	Visual Arts, History, Science (Ecology), Social Studies, Language Arts
Cultures	Indigenous Native American Contemporary American
Categories	Physical Characteristics Production Techniques Environmental Context Symbolic Significance
Subcategories	Historical Design/Construction Stages/Process Ecological Relationships

Guiding Question
Can everything in nature be utilized by man?

The Big Picture
To introduce students to the historical development of the moccasin in North America and help them develop an awareness of the ecological respect the indigenous Native Americans have for the world we live in.

Mounting the Production
Materials/Resources
Slides of moccasins in a developmental format, beginning with single piece construction and culminating in the Ojibway "puckered mouth" two-piece construction.

posters/prints

various physical moccasin samples/artifacts

Through the Frame
An Ojibway Moccasin is physically examined. The teacher then directs a discussion supporting the practicality and comfort of the Ojibway "puckered mouth" construction. Comparisons are set up with a series of one and two piece moccasins. How do they feel on your foot? Do your toes have restricted mobility? Which construction allows for the most foot agility?

The history of the moccasin is related to the class along with information that emphasizes the significance of ecological conservation. Traditional tribal decoration and designs are then explored especially those associated with apparel and domestic ware.

Patterns are studied to create an understanding of the relationship between a flat image (the pattern) and its three dimensional counterpart (the product). A pattern design is developed to

produce an Ojibway-influenced style of moccasin. Designs are created and borrowed from traditional Native American art and then adapted to the moccasin pattern...construction is ready to begin.

The teacher reflects with the class on the importance of recycling and the significance it has on the environment. Ecological concerns are explored and possible solutions are brainstormed.

Sample Questions and Discussion Points

- Carefully consider the Native American viewpoint: Nothing in nature should be wasted. Example: Every part of a hunted animal is utilized, the skin becomes clothing, the meat nourishment, the bones and teeth become tools and body adornment. All of the animal is transformed to improve the quality of life for the Native American.

- Consider the Contemporary American viewpoint: The world is disposable. Example: Everything in the world is temporary, throw-away, easy to replace. Nothing is really permanent or should last for very long. Where is the American quality of life?

- Compare the two viewpoints and discuss the significance they have on the way people think about living. Example: How do these ideals impact the way people relate to each other? How would these philosophies affect the American social structure...education...marriage... politics...the family unit...life in general...the ecology...the planet Earth?

- What are the obvious comparisons between the two belief systems? How can the Contemporary American viewpoint benefit from the Native American ideal? Can everyday modern concerns be remedied by the Native American viewpoint? How can a respect for nature and life improve the lifestyle in modern America? In which ways could the Native American viewpoint impact the environmental and ecological aspects of contemporary living? How are recycling and conservation related to the Native American viewpoint?

Students then devise a way of using simple materials recycled from the environment to create their Ojibway-style moccasins.

<u>Sample materials</u>
Brown paper grocery bags
Elmer's glue
Various colors and shapes of small rocks and pebbles
Dirt and sand
Commercial and natural dyes to tint the sand, rocks, dirt and pebbles
Old aquarium rocks and base filler
Gravel

The Next Act

Students trace the pattern shapes they developed on to the surface of the paper bags. Traditional decorations are then drawn on in the appropriate places and filled in with the dyed rocks, sand, dirt and gravel. These rocky surfaces simulate beadwork on the moccasin and create an interesting textural effect. A matched pair of moccasins are then produced in the Ojibway fashion using traditional design and decoration as guide. The moccasins are made from recycled materials and introduce the students to a belief system that stresses care for the environment. The students display their moccasins in libraries and resource centers to encourage the recycling effort and demonstrate their respect for the ideas of an ancient culture...the way of the Ojibway.

Suggestions for the Future

The moccasins can act as a springboard for a variety of activities...including story telling and writing about the individual the moccasins are for...or who owned them in the past? Where did they live? What was the world like around them at the time? What was their social structure like? What kind of culture produced this moccasin?

The moccasin can lead to other types of apparel and domestic ware...such as cradleboards...What cultures use cradle boards? What are the various types of child-carrying devices in certain geographic areas? In America? In Africa or Mexico? What are the variations on cradleboard construction? Is there a psychological bond that develops between mother and child because of the use of a child carrying device and the body contact created by the device? Are children carried in these devices more independent?

INTERDISCIPLINARY UNIT III
FOCUS: Art Forms of Indigenous Americans

LESSON PLAN 2

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTION**
Discipline	Interdisciplinary
Cultures	Legend in cultures Example used: Alaskan Indian (Tlingit)
Categories	Symbolic Significance Cultural Function Time Perspective Production Technique
Subcategories	Spiritual Explanation of Unknown/Aesthetic Origin of Event and/or Artifact Time/Length/Space

Guiding Question
How are legends created?

The Big Picture
To create a legend in order to facilitate understanding about how legends come into existence, how we vest them with meaning and how we visually and aurally present them to others. Moreover, the creation of legends will be used as a stepping stone to approaching art from a multi-cultural viewpoint.

Mounting the Production
Materials/Resources
Several long tubes of black light housed in casings that can be mounted overhead or laid on the floor
Neon paint of many colors
Railboard for construction of masks
Boxes of brads to provide for extensions attached to masks
Bits and pieces of neon fabric
A box of phosphorous detergent for students to wash clothes to wear under black light
A small reading light for the narrator to use for reading during production

Through the Frame
The students will be read several Tlingit legends. The teacher will instruct them to listen for the use of symbolism in the stories, the use of the supernatural and the use, sometimes, of humor.

The students will be placed in teams of four and will be given the following assignment:
1) write your own legend: a story that gives meaning or explains the reason for something to be, to exist. Focus your legend on an animal. For example, you might explain why a collie dog has a white ring of

fur or why cowbirds lay their eggs in other birds nests. This should consist of:

a. a written narrative of the legend
b. symbolism
c. being told as a story.

2) present this legend, dividing the responsibilities for its production four ways:
   a. person in charge of the script will write the script
   b. person in charge of the visual art work will decide how masks can be made to effectively accompany the presentation under black light
   c. person in charge of how to effectively present the production will narrate and
   d. person in charge of sound will decide how to use sound to effectively accompany the presentation

3) each part will be given 100 points according to the following:
   a. Script writer: must be written clearly, focusing on the theme and explaining the symbolism.
   b. Visual art director: must use color design, texture and line to heighten the senses and be exaggerated under black light
   c. Sound director: must use 5 pitches of solfege, eighth notes, texture (vocal and at least one other sound) and use identifiable rests.
   d. Narrator: must present the story clearly, selecting from the script that which should be read and that which should be dramatized. Also is responsible for any movement used in the presentation.

The students will be instructed to brainstorm for ideas, to write an outline, to decide on the visuals they will need and to begin the actual rehearsal for the performance of their legend. Groups will be given numbers and on given days will be assigned to work in the art room under the tutelage of the art teacher or with the music teacher in the music room for observation and encouragement by the respective teachers. A schedule for rehearsal under the black lights will be established.

The Next Act

The students will present their legends to the class under black light. The projects will be video taped and the class will critique them as a group, citing what facets are particularly effective in which legends.

INTERDISCIPLINARY UNIT III
FOCUS: Art Forms of Indigenous Americans

LESSON PLAN 3

Categories for Analysis of Arts:	
Analytical Response Type	**Description**
Discipline	Visual Arts, History, Social Studies, Social Studies, Language Arts
Cultures	Indigenous Mexican Indians
Categories	Symbolic Significance Cultural Function Recycling Significance Production Technique
Subcategories	Historical Social Applications Stages/Process

Guiding Question
What are the different ways that Mexican Indians chose to use light?

The Big Picture
To investigate the use of light as a functional art form. The students will explore the ingenious recycling abilities of the Mexican Indians by examining the art work they create from discarded materials. Tin lanterns and lantern-like objects will be focused on as well as the wide variety of tin resources that these people utilize.

Hojalateros (Oh-hah-lah-teh-ros) are tin artisans that create marvelous crafts from recycled tin materials. *Hojalateros* are the descendants of Indian artisans who initially used precious metals with great skill but were forbidden to continue their art when the Spaniards came. Candlesticks, lamps, pitchers, and mirrors are just a few of the items made by these ingenious craftsmen in Mexico.

Mounting the Production
Students are introduced to various Mexican lanterns and candle holders made from recycled tin. Their discussion will center on the following topics:

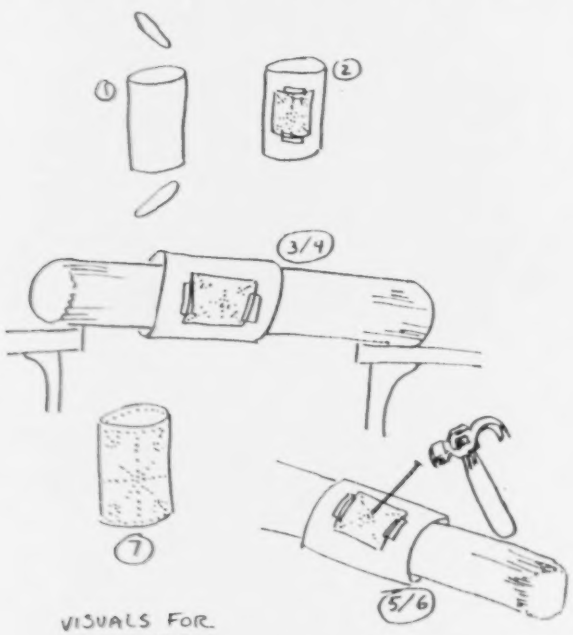
- Symbols and their personal/historical significance
- The cultural function of Mexican tin art
- Historical evolution of tin recycling
- Other uses for tin recycling
- The significance of recycling to the Mexican Indians

Materials/Resources
Tin cups
Tin snips
Hammer
Various size (widths) of nails
Pencils
Tape
Paper
A wooden post that the tin cans will fit on
Heat resistant spray paint in black red and white
A votive candle

Through the Frame
The students will create their own *linterna de lata*

Procedure
- Tin cans will be collected, cleaned of labels, and both top and bottom removed
- Designs for the surface of the *linternas* are drawn up
- Designs are then taped to the surface of the can
- Cans are slipped over the wooden post which is supported between two tables
- Nails are hammered through the design to create perforations in the surface of the can (remember that the variety of the nail widths will add interest to the design)
- After the design is completed it can be repeated on different sides of the can's surface (these extra holes will allow more light to escape)
- The tin can is then removed and if you like, the top edge can be altered with the tin snips
- The spray paint can be applied (one color per *linterna* is traditional)
- The *linterna* is placed on the desired spot and secured with dirt or sand which is put inside it (about one inch deep)
- The votive candle is then inserted and lit

The Next Act
A performance piece telling the story of the historical evolution of the *linterna de lata* is presented. The *linternas* are arranged as a sculpture of light to create an atmosphere for the performance.



VISUALS FOR TIN LANTERN

INTERDISCIPLINARY UNIT IV
FOCUS: Patterns in Nature

LESSON PLAN 1

Categories for Analysis of Arts:	
Analytical Response Type	**COMPARISON**
Discipline	Science, Music, Visual Art
Cultures	American
Categories	Environmental Context
Subcategories	Geographical Location, Physical Geography, Ecological Relationships

Guiding Question
What patterns can be identified in the natural world?

The Big Picture
To identify patterns in Nature from the perspectives of geography, biology, and earth science.

Mounting the Production
Resources/Materials
Lauber, Patricia *Seeing Earth from Space*. New York: Orchard Books, 1990.
Scheffer, Victor B. *The Seeing Eye*. New York: Scribners, 1971.

Microscopes and slides of plant and animal structures
Satellite/high altitude views of Earth
Fractal structure pictures and computer software
Pictures of animal camouflage
Pictures of crystal structure
Pictures of plant structure (leaf type, branching pattern, flowers, etc.)
Sounds of Nature and the Great Outdoors (CD recording)
Recordings of birds, whales, etc. by Audubon Society, The Nature Company, and other organizations.

Through the Frame
Using a variety of examples from different science disciplines, cooperative groups of students will examine the samples and sort them into pattern types.

Students will describe the characteristics that determine the composition of the pattern.

The Next Act
As a class, students will share their group findings and compare their results. If desired, a class consensus on pattern types could be reached.

INTERDISCIPLINARY UNIT IV
FOCUS: Patterns in Nature

LESSON PLAN 2

Categories for Analysis of Arts:	
Analytical Response Type	**COMPARISON**
Discipline	Science, Music, Visual Art
Cultures	American, Australian Aborigine
Categories	Time Perspective, Production Techniques, Physical Characteristics
Subcategories	Date produced, origin of event/artifact, materials, time/length/space, formal properties, expressive properties, materials, Design Style

Guiding Question
How are these patterns of Nature reflected in American music and visual art?

The Big Picture
To understand how these patterns are reflected in American music and visual art.

Mounting the Production
Resources/Materials

Ernst, Bruno: *The Magic Mirror of M.C. Escher.* New York: Ballantine Books, 1976
Escher, M.C. *The Graphic Work of M.C. Escher.* New York: Ballantine Books, 1967.
Ranucci, E.R. and Teters, J.L. *Creating Escher-Type Drawings.* Oak Lawn, IL: Creative Publications, 1977.

Slides of patterns from American art
Posters and prints
Various art media

Suggested band arrangements:
Song for the Earth: Curnow, James. Jenson Publications
Suite for the Endangered. Jennings, Paul. Musicworks

Suggested choral arrangements:
Fire: M. Goetz. (SSA) Boosey & Hawkes
Four Animal Songs: Ogden Nash. Arr. Koskey. W3681 CH0118 (SATB) Hal Leonard
Comic Duet for Two Cats: G. Rossini. Arr. Don Craig and Harold Mason. PCS-538 (SA). Plymouth Music.
Little Horses: Aaron Copeland. 5509 (SSA). Boosey & Hawkes.
The Little White Hen: Antonio Scandello. Arr. Norman Greyson. ES29 (SATB). Bourne
The Wind: Audrey Snyder. SV8323 (SAB) Studio PR.

Other suggested music recordings:

Grand Canyon Suite: Ferde Grofe

Various recordings by Paul Winter (incorporates wolf, whale and other animal sounds into original arrangements with instruments).

Recordings of whales with orchestra.

Through the Frame

Present slides and posters of M.C. Escher's work to the students. Then:

- Students will make drawings of their own based upon Escher's technique
- Instrumental students will perform band arrangements which incorporate patterns of Nature
- Choral students will perform arrangements which incorporate patterns of Nature
- Students will study the relationship between patterns of Nature and their manifestation in visual art and sound.

The Next Act

Teachers will evaluate student art work and performances.

Through class discussions, students will share what they have discovered.

Students will critique the art elements and principles explored while completing their work.

Students will critique their musical performance according to techniques and facets of musicability employed.

INTERDISCIPLINARY UNIT IV
FOCUS: Patterns in Nature

LESSON PLAN 3

Categories for Analysis of Arts:	
Analytical Response Type	**COMPARISON**
Discipline	Science, Music, Visual Art
Cultures	American, Australian Aborigine, Native American
Categories	Environmental Context, Production Techniques, Time Perspective
Subcategories	Ecological Relationships, Kinesthetic Movement, Materials, Contemporary Relevance to Society

Guiding Question
How can you compare music and visual artistic responses by different cultures to patterns found in Nature?

The Big Picture
1. To identify the musical and artistic responses by different cultures to patterns in Nature.

2. To compare musical and artistic responses by different cultures to patterns in Nature.

Mounting the Production
Resources/Materials
Songs of the Fourth World (videotape of Hopi culture and importance of corn)
Chatwin, Bruce *Songlines* (on Australian Aborigines)
Folk songs of Australia

Australia's Aborigines. National Geographic videotape
Dream Time paintings, etc.
Slides of Native American Art

Breeden, Stanley "The First Australians," *National Geographic.*173(3) Feb.: 1988: 266-289.
Wilson, Eva *North American Indian Designs for Artists and Craftspeople.* New York: Dover, 1984.
Naylor, Maria *Authentic Indian Designs.* New York: Dover, 1975.

Through the Frame
Students will identify the techniques by which Aborigines and Native Americans utilize patterns of Nature in visual arts and music.

Students will compare such techniques as used by American, Australian Aborigine, and Native Americans.

Students will compare the categories of patterns in Nature identified at the beginning o the unit with their cultural representations and decide upon any generalizations that may be derived from the comparison.

Students will individually and/or in cooperative groups select patterns of Nature to represent in music and visual arts. The purposes of such can be manifold, however common purpose, such as decoration, explanation, and celebration are suggested.

The Next Act
Teachers will evaluate student art work and performances.

Through class discussions, students will share what they have produced.

Students will critique the art elements and principles explored while completing their work.

Student will critique their musical performances according to techniques and facets of musicability employed.

INTERDISCIPLINARY UNIT IV
FOCUS: Patterns in Nature

LESSON PLAN 4

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTION**
Discipline	Interrelated Arts
Cultures	African, Chinese, Indian, Islamic, Japanese,Native American
Categories	Cultural Function Symbolic Significance Time Perspective Physical Production Technique
Subcategories	Aesthetics, Explanation of the Unknown Historical, Cultural Context Origin, Date, Relevance Technical Expressive, Function, Design, Style, Process, Materials

Guiding Question
Compare Aesthetic and Stylistic Characteristics of Amenican and (Chinese, Indian etc.) ethnic images.

The Big Picture
To connect the aesthetics and stylistic characteristics of images unique to a culture and demonstrate this knowledge with the creation of an original work of art.

The teacher will introduce the process of investigating stylistic characteristics and making aesthetic connections.

Mounting the production
Materials/Resources
Visuals of works of art from each culture.
Community-
Speakers which represent the various cultures.
Research-
Students will select a culture of interest to them and use library and museum materials to investigate that culture.
Studio-
Enamels--materials and techniques: Cloisonné, basse tallie, stencil, painting, etc.

Through the Frame
Upon completion of the investigation of the aesthetic and stylistic characteristics of a culture, the students who have researched each culture will collaborate on an oral presentation. The presentation will also include a chart with all of the categories and subcategories investigated, visual reproduction of works of art and speculation about conceptual and perceptual connections to the art world today.

The studio assignment will be to create a work of art, to be done in enamels, which shows their understanding (creation and appreciation) of the conceptual and perceptual connections to the aesthetics and stylistic characteristics of a culture. The students original creation will be reflective of their contemporary time.

Sample Questions and Discussion Points

- Look closely at the art work. How is it different from other narrative works you have seen?
- Do you see any patterns in this work? Where has the artist used a repeated motif?
- How has the artist arranged the work? Can you find a special shape he/she has used to give order to the scene or definition to the style?
- Did each group successfully use visual images to express an idea about their time?
- What does the peice say about the values of the culture?
- What mood does this work represent? How does it make you feel?
- How does this work reflect a __(culture)__ mode of expression?
- What is the setting of this work?
- How long ago was this work done?
- What do you see that gives you clues about the date or style of this work?
- What symbols do you see in the work that have meaning for you?
- Are these symbols you recognize in the work or style of other artists?
- Do these symbols have ethnic references? If not, to what do they relate?

The Next Act

Functioning as art historians, aesthetician, art critics and artists, the students will present their completed studio product with a discussion which reviews their research, rationale for their creative interpretation, problems and satisfaction with the final work of art.

Field trip to a local museum which has an enamel collection.

INTERDISCIPLINARY UNIT V
FOCUS: The Americas and the World

LESSON PLAN 1

Categories for Analysis of Arts:	
Analytical Response Type	**COMPARISON**
Discipline	Visual Art, Social Studies, Language Arts
Cultures	Mexico, South America, southern United States, India, Hungary, Yugoslavia
Categories	Symbolic Significance Cultural Function Geographic Connections Production Technique
Subcategories	Spiritual Ritual/Icon Myth/Legend Theater

Guiding Question
What is the meaning of the tree of life in different cultures?

The Big Picture
The students will create an artifact after analyzing traditional techniques used by traditional cultures. By the end of the lesson, the students will have acquired an understanding of how and why this particular type of artifact came into being as well as a grasp of the commonalities within varying cultures and folk art explanations of life and creation.

The *Arbol de la Vida* or Tree of Life is a world-wide theme found in crafts of all types. Paintings, carvings, textiles, and clay sculptures symbolizing fertility, rebirth, life, and death are associated with old testament stories. Folk artists create these trees of life in sizes varying from one inch to ten feet in height. Some trees function as candle holders as well as sculptures.

Pre-Columbian trees of life were symmetrical and very geometric. Today these trees vary in size shape and color and are a conglomeration of animal, plant, and humanoid figures. These present day trees are an extension of images copied from 16th century Franciscan convents and used on home altars. Tree adornments include doll-like nativity figures, Adam and Eve images, angels, saints, birds, flowers, vines, serpents, skeletons, and leaves. Some figures are attached to the tree form while others are suspended.

Mounting the Production
Materials/Resources
Slides and physical examples of TREES OF LIFE
Flour
Water
Bailing Wire
Wire cutters
Gesso

Tempera paint (Various Bright Paint)
Thin brushes to paint with

Through the Frame

- The student will research Folk life/creation explanations from Mexico, South America, The Southern United States, India, Hungary, and Yugoslavia
- The commonalties will be listed along with the differences, especially those items with Ritual and Spiritual significance
- The "TREE" symbol will be initiated by the teacher and a discussion of the "TREE HUGGING" and "TREE WORSHIPPING" importance to these cultures will be explored
- The "TREE" symbol as a base structure for mythology and legend in these cultures will be established and then physically created as the support structure for their artifact
- The concept of icon and personal symbol will be brainstormed in order to aid the students in their creation of a personal representation.
- The students will then produce personal symbols/icons to use as cultural decorations on their tree structures
- Each student will then create a Tree of Life with decorations and base specific to his/her own reality and personal iconography

Instructions

Baker's clay
4 parts flour
1 1/2 parts salt
1 1/2 parts water

- Knead into ball
- Add more water if necessary to make clay flexible
- Form into shapes
- Bake at 300 to 325 degrees F for at lest one hour or until hard

Tree of Life

- Roll baker's clay into tubes
- Roll out some more baker's clay into a 1/2 inch thick sheet and press it on to a custard bowl
- Put the clay tubes on the custard bowl
- Press finger in top of main trunk shape to form the candle support
- Add figures and bailing wire pieces to attach to the tree form

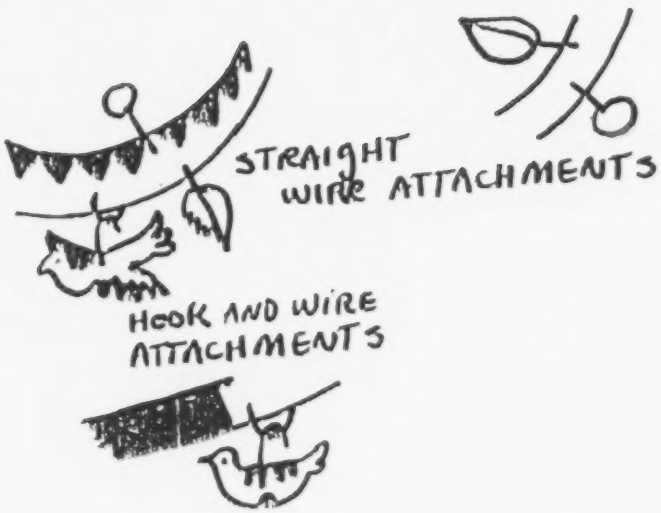
Clay Candlesticks for Festivals

A variation on the Tree of Life, these are a singular tube form with only one impression or opening at the top to hold a candle. All the other shapes, forms, etc., are very similar to the Tree of Life.

The Next Act

The students will write autobiographic interpretations of their Trees of Life and present them orally as part of a performance piece involving the presentation of their trees as a forest of living contemporary American Culture. This performance piece could then "tour" several classes or other schools for presentation.

VISUAL
FOR
TREE
OF
LIFE



INTERDISCIPLINARY UNIT V
FOCUS: The Americas and the World

LESSON PLAN 2

Categories for Analysis of Arts:	
Analytical Response Type	**COMPARISON**
Discipline	Visual Arts, History, Geography, Social Studies, Language Arts
Cultures	Mexico, China
Categories	Physical Characteristics Production Technique Symbolic Significance
Subcategories	Historical Design/Construction Stages/Process Social Applications

Guiding Question
What are the different techniques of paper cutting in the Mexican and Chinese cultures?

The Big Picture
To introduce students to a traditional Mexican Craft that has its origins in China and is indicative of the reverence that these two countries have for paper and decoration.

Tissue paper or "*papel de seda*" (silk paper) as it is called in the Spanish-speaking world is used in this traditional Mexican craft. In Mexico, "*Papel de China*" (Chinese paper) is the preferred name for tissue paper in honor of the country where tissue paper came from. Traders brought tissue paper from Asia to Mexico in the 1500's. Today, these colorful banners are transported all over Europe and the United States.

Papel Picado is an inexpensive way to adorn streets, homes, hallways, and schools for all types of festivals. Scissors and exacto knives are used to create the intricate patters on the tissue paper. The themes are seasonal and historical so they are easily adaptable to any festive occasion.

Mounting the Production
Materials
Tissue paper in various colors (12" x 18")
Cutting tools (scissors, exacto knives)
Pencils
Rulers
Inexpensive kite string
Glue

Slides and samples of original Mexican *Papel Picado*
Slides and samples of original Chinese Cut Paper

Papel Picado and Chinese Cut Paper applications

Slides/Images of Celebrations, furniture, building facades that influence the *Papel Picado* and Chinese Cut Paper Designs

Through the Frame
Physical samples of *Papel Picado* and Chinese Cut Paper work are examined by the students. The teacher directs a discussion tracing the development of tissue paper and travel routes this valuable commodity took in the trade networks. The "names" that tissue paper has in relationship to geographic location are studied along with their symbolic significance in each local. The students experience the complexity of the design work on *Papel Picado* and compare the differences and commonalities of the cutting procedures with those of Chinese Cut Paper Designs.

Different cutting tools are introduced to the students to facilitate design creation. Trial and error cutting techniques are explored in order to enable the student to minimize any skill doubts they may encounter.

The history of cut paper work is introduced along with a close look at the type of designs that are characteristics of both *Papel Picado* and Chinese Cut Paper Designs. Their symbolic significance and traditional applications are discussed as well as new possibilities for their use.

Sample questions and Discussion Points

- Consider the various interpretations of "beauty," "love," "peace," "death," " life," "serenity," and "bravery". What are the Mexican views on this subject? What are the Chinese views on these concepts? What differences/commonalities do you see between the two cultures? What differences do you see compared to American belief systems?

- How would you use this product? What kinds of HOLES or openings would you make?

- What are the physical differences between the two types of cut paper work? What symbolic differences do you observe? Is the paper cutting technique the same in both cases? How or how not? When do you fold and cut and when do you simply draw and cut? Which have borders? How can borders be varied/altered?

The Next Act
Students develop images/symbols that have a specific meaning to them. These images are transferred to tissue paper and carefully cut out. Both cut paper styles should be elaborately designed. Those left with rectangular or modified outside edges can be glued to a string and draped across entrances, ceilings, or doorways to announce the start of festivals ... celebrations ... and special events. Cut paper works without borders can be used in conjunction with writing activities as illustrations...card decorations...and invitations.

Procedure
Before you start, practice on a sheet of newsprint or typing paper.

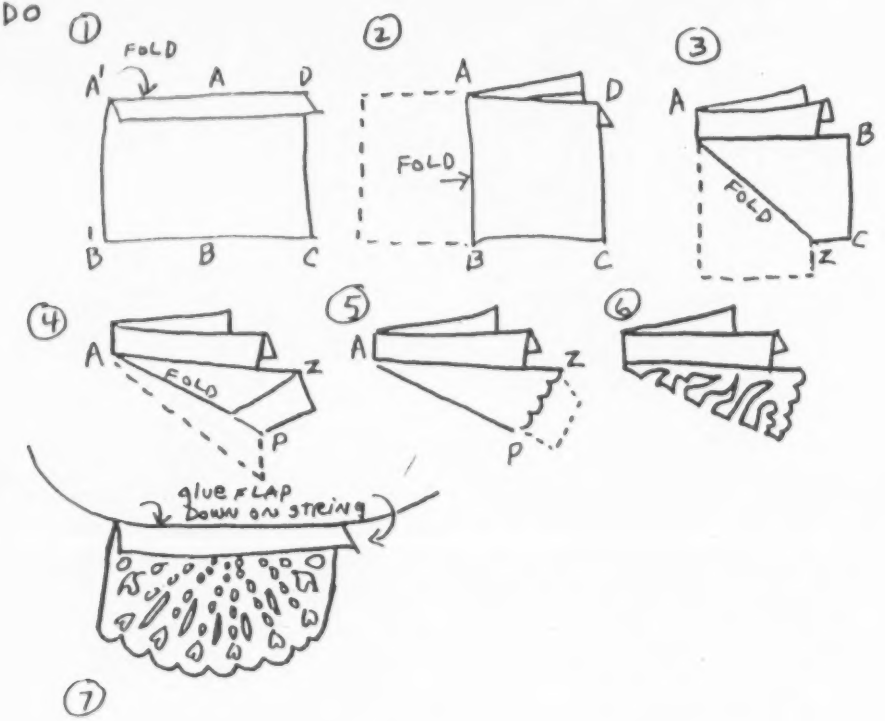
- Fold a one inch edge down the 18" side. This is the string side.
- Fold the 18" side in half
- Fold paper diagonally so that AB fold is at the bottom of the string side.
- Fold diagonally again so that the fold AZ is at the bottom of the string side.
- Cut a wavy or scalloped line from P to Z to add a fancy edge. This edge can be cut more intricately if you like.
- Cut out a variety of shapes along AP.
- Unfold the sheet and insert string under flap and glue it down.

(Strip Cut-Outs)
Like the *Papel Picado* the Strip Cut-Outs are narrow colorful banners that are used as decorative elements for all types of festivals.

Materials
12" x 18" or 20" x 30" sheet of black, white, pink, yellow, or gold tissue paper
strip cut-out patterns
scissors
glue or tape (cellophane clear)

Procedure
1. Fold paper in thirds lengthwise
2. Cut the three strips along the folds
3. Place a single strip on a smooth flat surface
4. Fold the strip so that the bottom edge meets the top edge
5. Crease with your thumbnail (on the fold) to make a sharp line
6. Fold the paper again the same way two more times
7. Turn the paper so that the narrow side faces you
8. Place pattern with centerfold along the folded side
9. Draw the pattern onto the paper and cut out. Remember to leave part of the right and left edges uncut so that the patterns will form a continuous strip of shapes.
10. Join the shorter strips with glue or clear tape and place around the room as decorations.

VISUALS FOR PAPEL PICADO



INTERDISCIPLINARY UNIT V
FOCUS: The Americas and the World

LESSON PLAN 3

Categories for Analysis of Arts:	
Analytical Response Type	**COMPARISON**
Discipline	Visual Arts, Social Studies,
Cultures	Mexico, Philippines, China, Southwestern United States
Categories	Physical Characteristics Social and Symbolic Significance Cultural Function Production Technique
Subcategories	Historical Stages/Process

Guiding Question
How do various cultures celebrate with light?

The Big Picture
To investigate the use of light as a functional and traditional art form. The students will recognize the cultural/artistic style of luminarias and then create personal interpretations of these traditional paper *FAROLITOS*.

The early Christians in Europe lit small fires to represent the Bethlehem fires used by the shepherds at the birth of Jesus Christ. Native Americans used small pinon wood bonfires for illumination and warmth during religious ceremonies that sometimes lasted as long as two weeks.

In 1626 Fray Alonzo Benavides first wrote about the use of "*luminarias*" in New Mexico. Their popularity among the Spanish colonists especially during festivals spread all over the Southwest.

The luminarias were often used to light the way to the cradle of the Christ child during Christmas celebrations as well as mark the eve of each mission's saint or patron saint's day.

The original luminaria was a 20 to 30 inch high hunk of kindling cut into even lengths and neatly stacked. The little luminarias were common to the adobe roof tops of the 17th century colonists.

The Chinese uses of festival lanterns came to Mexico from the Philippines. This habit of bright lanterns at social gatherings transformed the fiestas of Mexico into visions of beautiful light. Farolitos is Spanish for "small lantern" and that was the name given to these paper lanterns. Tissue paper or "*papel de China*" was the first material these lamps were made of. But this delicate quality did not make them last very long. After World War I paper bags were adopted. No one knows exactly who used them first, but their use spread so quickly that hardly no one remembers the tissue paper versions.

Mounting the Production
The student will examine the traditional *Farolitos*. A discussion will be initiated that will center upon the following topics:

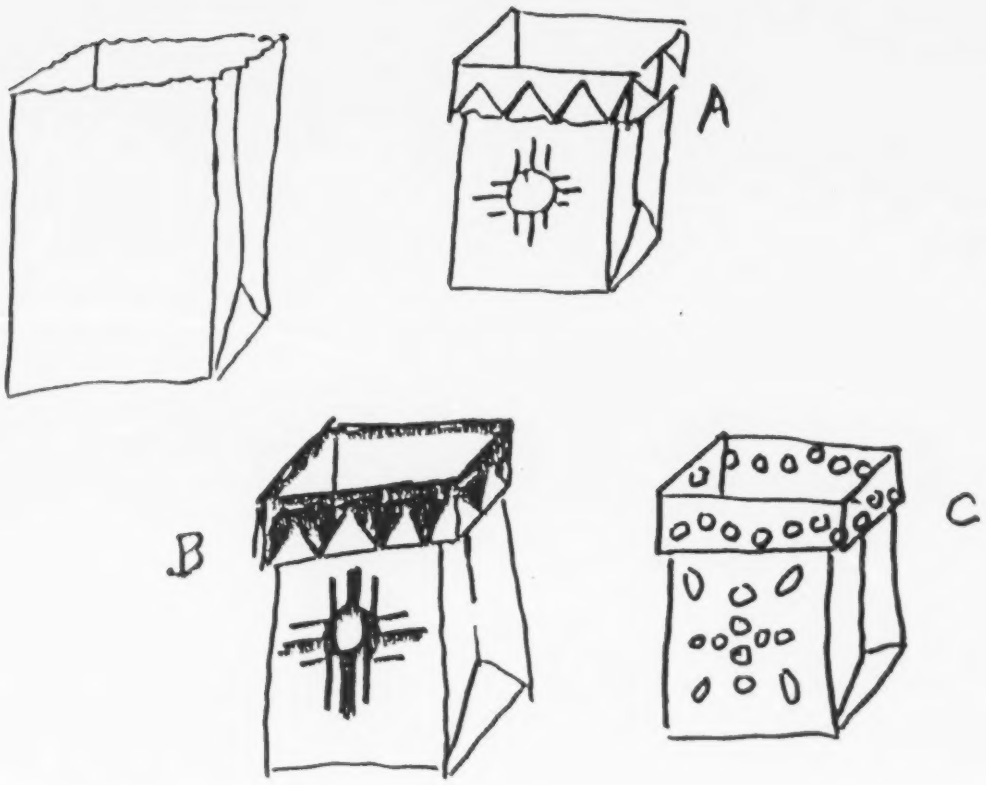
- The significance of light as a visual are form to the cultures that make paper lanterns
- The use of paper lanterns in festivals and celebrations
- Decorative elements common to paper lanterns, their repeated line/shape, perforations/ cut-outs
- The change of hands these lanterns went through historically. Who had them? What were they called? What physical change did they go through from culture to culture? What ritual use do they serve? What materials, other than paper, could be sued to create the same effect? What applications other than festivals do these paper lanterns have?
- The significance of ethnic/personal symbols

Materials/Resources
brown (lunch size) Paper bags
sand/dirt
a votive candle
scissors
hole punch
fine black markers
slides/artifacts or traditional *FAROLITOS*

Through the Frame
Students construct their own Farolitos

Procedure
- Decorative elements are created which have ethnic or personal significance to the student
- These designs are then transferred to the paper bags and then filled in with fine black markers
- A one to one and a half inch lip is folded around the top of the Farolito
- Approximately one fourth of the bag is filled with dirt/sand
- The votive candle is inserted and lit
- An optional decorative approach, holes can be cut into the sides and top as an additional decorative alternative

The Next Act
For traditional applications, the students use the *Farolitos* to designate the paths to school and local celebrations. For a nontraditional application, the students create an environment of light using the Farolitos as their creative environment.



VISUAL
FOR FAROLITOS

INTERDISCIPLINARY UNIT V
FOCUS: The Americas and the World

LESSON PLAN 4

A

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTION**
Discipline	Visual Arts, History
Cultures	Native American
Categories	Physical Characteristics Artist Background
Subcategories	Material, Function, Design Skill Level

B

Analytical Response Type	**COMPARISON**
Discipline	Visual Arts, History
Cultures	Native American, Japanese
Categories	Cultural Function Production Technique Physical Characteristics
Subcategories	Aesthetic, Educational Stages/Process, Tools and Materials Common Qualities

Guiding Question
A) How has the medium of clay been used functionally in the Native American culture?
B) Compare and contrast the use of clay in American and Japanese cultures.

The Big Picture
To explore the historical and cultural perspectives of clay by producing a functional coil pot, using techniques of Native American potters.

Upon completion of this lesson, students will understand how clay has been used in diverse cultures and how its use reflects concepts derived from those cultures. Students will also learn that the separation of art and craft is characteristic of relatively few cultures outside Western culture. By producing a coil pot, students will understand the significance of the symbols used in decorating and the respect that Native Americans have shown for tradition and natural resources such as clay. They will compare Native American and Japanese pottery forms and functions, and understand how they reflect their cultures.

Mounting the production

Materials/Resources

Clay
Work Boards
Tools (these may include smooth stones similar to those used by the Native American potters to burnish the clay surface)
Shallow bisque bowl forms to begin structures
Plastic bags for project storage

Video:

Maria: Indian Potter of San Ildefonso, National Park Service/Finley-Holiday Film Corp. (Box 619, Whittier, CA 90608).

Film:

The Traditional Art of Making Japanese Pottery: A Bond with the Earth , Educational Filmstrips (Huntsville, Texas), 1978.

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Through the Frame

Students view the video, *Maria: Indian Potter of San Ildefonso,* or view reproductions of Native American pottery. Discussion should follow on how the pottery and its making reflect the culture. The process of building a symmetrical coil form is demonstrated and students produce their own coil pots. (The use of a template may assist students in controlling the pot's shape). Students view the film on Japanese pottery and compare and contrast the clay forms and functions with Native American potters.

The Next Act

Students are shown examples of several ceramic pieces from cultures unfamiliar to them. Students select one example and make an informed decision on the culture derivation of the piece. Then, they write a description of how the selected piece might have been utilized.

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A visual arts teacher at Hattiesburg High School in Mississippi, Bodenhamer is currently working with other members of the National Board for Professional Teaching Standards to create the first national guidelines for the teaching of art. She serves as district art consultant and is currently President of the Mississippi Art Education Association. Bodenhamer is also chairperson of the Curriculum Advisory Council at the Mississippi State Department of Education and serves on the Board of the Hattiesburg Arts Council. She has received the Mississippi Art Educator of the Year Award (1989), the Mississippi Outstanding Elementary Art Educator Award (1987) and the Mississippi Award for Excellence in the Use of Instructional Television (1984). Bodenhamer is the author, on-camera host, and illustrator of *Reaching for Rainbows: Visual Arts for Children*, an award-winning video art curriculum created for grades 1-6. Her research project as a teacher-member of the Center, *Opening Windows: Heightening Critical Judgment and Changing Student Attitudes through Integration of Studio Art, Critical Thinking and Appreciation*, was published in 1991. She is completing a Ph.D. in Art Education.

ANGELIQUE ACEVEDO

An Art Specialist for Jefferson County R-1 School District in Colorado, Acevedo has taught visual arts, theater and humanities for eight years. In addition to her teaching responsiblities, she is a key educator in the development of multicultural, interdisciplinary arts education in Colorado, as well as a consultant to the teachers of migrant children. She recently chaired the Hispanic-American committee of the Colorado Department of Education whose work culminated in the publication of the *Multicultural Resource Guide* (Spring 1991). She is also the author of an extensive guide on Egyptian art and is presently involved in the publication of a book written by children, *Kids Exploring Hispanic Culture in Colorado*. She is currently the Participating Curriculum Developer for the Asian exhibit at the Denver Art Museum. She anticipates receiving her Ph.D. in Art Education in 1993.

BARBARA FEHRS-RAMPOLLA

An art teacher at Holmdel High School in New Jersey and a ceramicist, Fehrs-Rampolla has recently completed a project funded by a 1989 New Jersey Governor's Teacher Grant, *Accepting Diversity: A Multicultural Arts Approach*. This effort represented a second phase of research begun at the National Arts Education Research Center, in which she assessed the effect of her art program on students' critical thinking and aesthetic attitudes. She has served on the Executive Board of the Art Educators of New Jersey and has presented at state and national art conferences. Fehrs-Rampolla has reviewed National Teacher Exams for the Educational Testing Service and has developed school visitation materials for the Montclair Art Museum. As an artist, she works primarily with stoneware clay, and is interested in the development of functional forms. Having studied with a Japanese master potter, she has lectured on Anagama wood-fired kiln techniques and Japanese clay aesthetics.

MARK HANSEN

Supervisor of arts for the Forest Lake School System in the Minneapolis-St. Paul area and an art teacher at Forest Lake Senior High School, Hansen is President-Elect of the National Art Education Association and Chairman of the Arts Standards Committee—Early Adolescence and

Young Adulthood of the National Board for Professional Teaching Standards. He has served on the NAEA's Long Range Planning Commissions and on its Board of Directors. Hansen also held positions in the Legislative Assembly. An active member of the Minnesota Alliance for Arts in Education, Hansen was selected to represent visual arts teachers at the National Teachers' Forum sponsored by the Education Commission of the States. Locally, he is a member of the Forest Lake (Minnesota) Educational Effectiveness Program and advisor to Forest Lake's participation in the University of Minnesota School-Based Teacher Education Project. Hansen's research project as a teacher-member of the Center, *The Visual Arts in a Fine Arts Requirement for Graduation from High School* (1991), is a survey of arts educators in selected states resulting in an analysis of support and programmatic needs for uniform requirements in secondary schools.

MARGARET HILLIARD

Margaret Hilliard has taught visual art in the Northwest Local School District (Cincinnati, Ohio) since 1966, and served as District Art Coordinator from 1972 to 1976. A practicing artist who works in enamels, jewelry and watercolor, she is responsible for all varieties of studio experience, as well as art history and criticism. The 1990 recipient of the Ohio Governor's Award of Excellence, Hilliard is one of five teachers in metropolitan Cincinnati selected to participate in the Taft Museum's "Artists Reaching Classrooms" project. She is not only training as a docent at the Cincinnati Art Museum but also serves on a committee advising the Museum as it develops a four-year project with the Kellogg Foundation for curriculum development utilizing master works of art. Hilliard attended the 1991 summer institutes conducted by the Getty Center's Improving Visual Arts Education and the Ohio Partnership for Improving Visual Arts Education. She has made presentations on art history and adolescent creativity at conferences of the National Art Education Association. Hilliard's project as a teacher-member of the Center investigates how involvement with criticism, aesthetics and higher level thinking skills affects secondary students' attitudes about creating and appreciating works of art. She is completing a Ph.D. in Art Education

GINNY PACKER

Ginny Packer is the Music Director/teacher at Blatchley Middle School, Sitka, Alaska, where she teaches 4 levels of band, team teaches an experimental class entitled "Art and Choral Exploration," treble chorus, and music exploratory classes. Packer sees 330 students a day. In 1984 she served as music director taking 35 students on a performing tour of Japan, putting on stage "The Wizard of Oz," a choral ensemble, a jazz band and a flute choir. In 1989, Packer took 42 students on a performing tour of the Soviet Union and Poland, fielding a jazz band, a choral ensemble and a melodrama. Packer has written for all the major publications in the music field, and while on sabbatical, she constructed a choral method that would encompass choral note reading and technique, an understanding of aesthetics, criticism and choral history. Packer received the Rockefeller Brothers Foundation Award in 1984 and two grants from NEH to create a humanities curriculum in 1987 and 1990. She has given presentations and presented clinics at state level conferences for MENC and NAEA in Alaska and in 1991 was a teacher for the Alaska Staff Development Network. Her research project as a teacher-member of the Center, *Developing an Interdisciplinary Middle School Arts Curriculum in an Isolated, Multicultural Community*, was published in 1991.

LANCE PACKER

Lance Packer teaches grades 6,7 and 8 at Blatchley Middle School, Sitka, Alaska—language arts, media exploration, social studies and science. Most of these classes are taught from an interdisciplinary perspective, and the social studies class emphasizes cross-cultural understanding of conflict as its integrating theme. He is also the drama director for the yearly musical drama production and was drama director for two performing groups taken to Japan and to the Soviet Union and Poland during the past eight years. In 1987 and 1990, Packer was a co-recipient of NEH humanities curriculum development grants which have resulted in his directing the establishment of the annual school-wide, interdisciplinary, multicultural Heritage Discovery Week program. In 1991 he was a teacher of interdisciplinary education for the Alaska Staff Development Network. Packer credits much of his multicultural and interdisciplinary interest to his Ph.D. in anthropology and Peace Corps work in Turkey.

PETER TRIPPI

Peter Trippi has served the Center as a research associate since 1989. After completing an internship at Cooper-Hewitt, the Smithsonian's National Museum of Design, he received a M.A. in visual arts administration and a professional certificate in museum studies from New York University. His M.A. thesis summarizes the history of the Association of Art Museum Directors. Trippi worked as legislative assistant at the American Arts Alliance in Washington, DC from 1987 to 1989.

APPENDIX A

LEVELS OF INTEGRATION OF MULTICULTURAL CONTENT

In addition, in Volume I (1989:15) five Levels of Integration of Multicultural Content were suggested as a means for combining multicultural content with curriculum in a way that not only infuses existing curriculum with new content (Levels 1-3) but creates new curriculum (Levels 4-5). Those levels are:

Level 1: Cultural Contributions

The use of prototypical cultural elements to process multicultural knowledge.

Level 2: Additive Approach

The inclusion of some new ideas and material without altering the essential structure of the current curriculum.

Level 3: Infusion

Augmentation of the conventional curriculum to include new material and concepts in order to broaden the curriculum scope.

Level 4: Transformation

The (interdisciplinary) weaving of historical, critical and aesthetic considerations into the multicultural curriculum.

Level 5: Social Action

Implies action and decision-making on the part of students as a result of exploration of multicultural issues, and the power of artistic expression to shape and change societal response to issues.

The main objective of Volume II is to expand Level 4: **Transformation** through an interdisciplinary methodology.

APPENDIX B

MULTICULTURAL ARTS EDUCATION SURVEY FOR EDUCATORS ALREADY INVOLVED IN MULTICULTURAL EDUCATION

This survey is intended to review any multicultural component of the existing arts (dance, drama, music, visual arts) curriculum. To begin this process, we need information about what is being taught by the regular classroom teacher, art specialist or anyone else who teaches the arts in the school (aides, visiting artists, et al.).

Type of person completing this survey

__ Arts Specialist
__ Classroom Teacher
__ Volunteer Aide
__ Paid Aide
__ Visiting Artist
__ Other (if so, provide) _____

Title of person completing this survey _____
School _____
_____Grade Level(s) taught _____

1. What degree of involvement do you think an arts teacher should have in infusing the arts with multicultural strategies?
   high degree fair degree no involvement

2. What degree of involvement do you think a classroom teacher should have in infusing multicultural arts into other disciplines?
   high degree fair degree no involvement

3. Indicate how well you have been informed about the concept and goals of multicultural arts education in your district.
   high degree fair degree no involvement

4. What ethnicities are represented in your school's student body? Provide approximate percentages.
   ___% White
   ___% Black
   ___% Hispanic
   ___% Asian
   ___% Native American

5. Do you have an arts curriculum that includes a multicultural arts component? Yes __ No __

   a) Briefly describe this curriculum.

   b) Did you author or co-author this curriculum? Yes __ No __

c) Do you use this curriculum? Yes __ No __
If 'no,' why not?

d) Was this curriculum developed for your district? Yes __ No __
school? Yes __ No __
discipline? Yes __ No __

e) Has this curriculum ever been evaluated? Yes __ No __

f) Have student learning outcomes related to this curriculum ever been evaluated? Yes __ No __

g) Rate how significant you think this multicultural component is in the arts curriculum.

very moderately fairly none

6. How much time do you devote to multicultural arts education each week?
more than 2 hours 2 hours 1 hour less than 1 hour

7. After a multicultural arts project or assignment is started in class, what is the average amount of out-of-class time that students must spend to complete the project or assignment?
more than 2 hours 2 hours 1 hour less than 1 hour

8. What specific types of assistance would you like to receive in order to expand your work in multicultural instruction?

__ resource materials
__ curriculum development
__ in-service classes
__ assistance from community cultural institutions
__ other _____

9. Suggestions or comments:

Please return this survey to _____ Thank you.

MULTICULTURAL ARTS EDUCATION SURVEY FOR EDUCATORS NOT YET INVOLVED IN MULTICULTURAL EDUCATION

This survey is intended to review any multicultural component of the existing arts (dance, drama, music, visual arts) curriculum. To begin this process, we need information about what is being taught by the regular classroom teacher, art specialist or anyone else who teaches the arts in the school (aides, visiting artists, et al.).

Type of person completing this survey

__ Arts Specialist
__ Classroom Teacher
__ Volunteer Aide
__ Paid Aide
__ Visiting Artist
__ Other (if so, provide) _____

Title of person completing this survey _____
School _____
_____Grade Level(s) taught _____

1. What degree of involvement do you think an arts teacher should have in infusing the arts with multicultural strategies?
   high degree fair degree no involvement

2. What degree of involvement do you think a classroom teacher should have in infusing multicultural arts into other disciplines?
   high degree fair degree no involvement

3. Indicate how well you have been informed about the concept and goals of multicultural arts education.
   high degree fair degree no involvement

4. Would you like to infuse your curriculum with multicultural components? Yes __ No __

5. Do you have enough information now about diverse cultures to comfortably include them in your curriculum? If so, which?

6. Are there cultures about which you would like to know more in order to include them in your curriculum? If so, which?

7. What ethnicities are represented in your school's student body? Provide approximate percentages.

___% White
___% Black
___% Hispanic
___% Asian
___% Native American

8. What specific types of assistance would you like to receive in order to expand your work in multicultural instruction?

__ resource materials
__ curriculum development
__ in-service classes
__ assistance from community cultural institutions
__ other _____

9. Please add suggestions or comments:

Please return this survey to _____ Thank you.

MULTICULTURAL ARTS EDUCATION SURVEY FOR COMMUNITY LEADER/ORGANIZATIONS

Dear Friend of the Arts in Education: Members of the arts staff for your school district are currently in the process of reviewing the district arts curriculum regarding the multicultural curriculum (or the addition of a multicultural curriculum). Your responses to the questions on this survey will help us in assessing needs related to this effort.

name _____
address _____
_____
phone_____

occupation (Optional) _____

1. Indicate how well you have been informed about the concept and goals of multicultural arts education.
   high degree fair degree no involvement

2. Rate the degree of support you believe your community's schools give multicultural arts education.
   strong support average support low support

3. If you have lived outside the community/state, how do you compare your community's support for multicultural arts to the support of multicultural arts in other locations?
   stronger similar weaker

4. Rate the degree of importance you think should be given to infusing multicultural components into the curriculum of your schools?
   high degree fair degree no involvement

5. What suggestions do you have for developing multicultural arts in your school district?

6. What role could you play in accomplishing this?

Please return this survey to _____Thank you.

(The following survey is for use in middle schools and high schools)

MULTICULTURAL ARTS EDUCATION SURVEY FOR STUDENTS WHO HAVE NOT HAD MULTICULTURAL ARTS EXPERIENCES

Course _____ Grade Level _____

Sex ___ Ethnicity _____

1. To what degree do you feel that adding examples of arts (dance, drama, music, visual arts) from other cultures would enrich your understanding of the arts?
   high degree moderate degree small degree not at all

2. To what degree do you feel that the inclusion of examples of arts (dance, drama, music, visual arts) from other cultures would enrich your understanding of the world's peoples and societies?
   high degree moderate degree small degree not at all

3. Have you in the past or do you currently participate in some type of arts activity?
   yes___ no___

   If 'yes,' what form and to what degree of involvement?
   (mark as many as needed)

Dance	very high	high	fair	low
Drama	very high	high	fair	low
Music	very high	high	fair	low
Visual Arts	very high	high	fair	low

4. Have you in the past or do you currently participate in some type of arts activity **that is centered on other cultures?** yes___ no___

   If 'yes,' what form and to what degree of involvement?
   (mark as many as needed)

Dance	very high	high	fair	low
Drama	very high	high	fair	low
Music	very high	high	fair	low
Visual Arts	very high	high	fair	low

5. Have you had any experience in any classes that include discussion of works from other cultures? yes___ no___

   If 'yes,' which classes?

6. Which particular cultures would you like to know more about? (list as many as you wish)

7. Please add any additional comments or suggestions about starting classes in multicultural arts at your school.

MULTICULTURAL ARTS EDUCATION SURVEY FOR STUDENTS WHO HAVE HAD MULTICULTURAL ARTS EXPERIENCES

Age __ Grade Level __ Sex __ Ethnicity _____

1. To what degree do you feel that adding examples of arts (dance, drama, music, visual arts) from other cultures has enriched your understanding of the arts?
   high degree moderate degree small degree not at all

2. To what degree do you feel that the inclusion of examples of arts (dance, drama, music, visual arts) from other cultures has enriched your understanding of the world's peoples and societies?
   high degree moderate degree small degree not at all

3. Have you in the past or do you currently participate in some type of arts activity **that is centered on other cultures?** yes___ no___

   If 'yes,' what form and to what degree of involvement?
   (mark as many as needed)

Dance	very high	high	fair	low
Drama	very high	high	fair	low
Music	very high	high	fair	low
Visual Arts	very high	high	fair	low

4. Which classes have included discussions of works from other cultures?

5. Which particular cultures would you like to know more about? (list as many as you wish)

6. How have your multicultural arts experiences helped you relate to other?

7. How have your multicultural art experiences helped increase your awareness of the arts?

8. Please add any additional comments or suggestions about starting classes in multicultural arts at your school.